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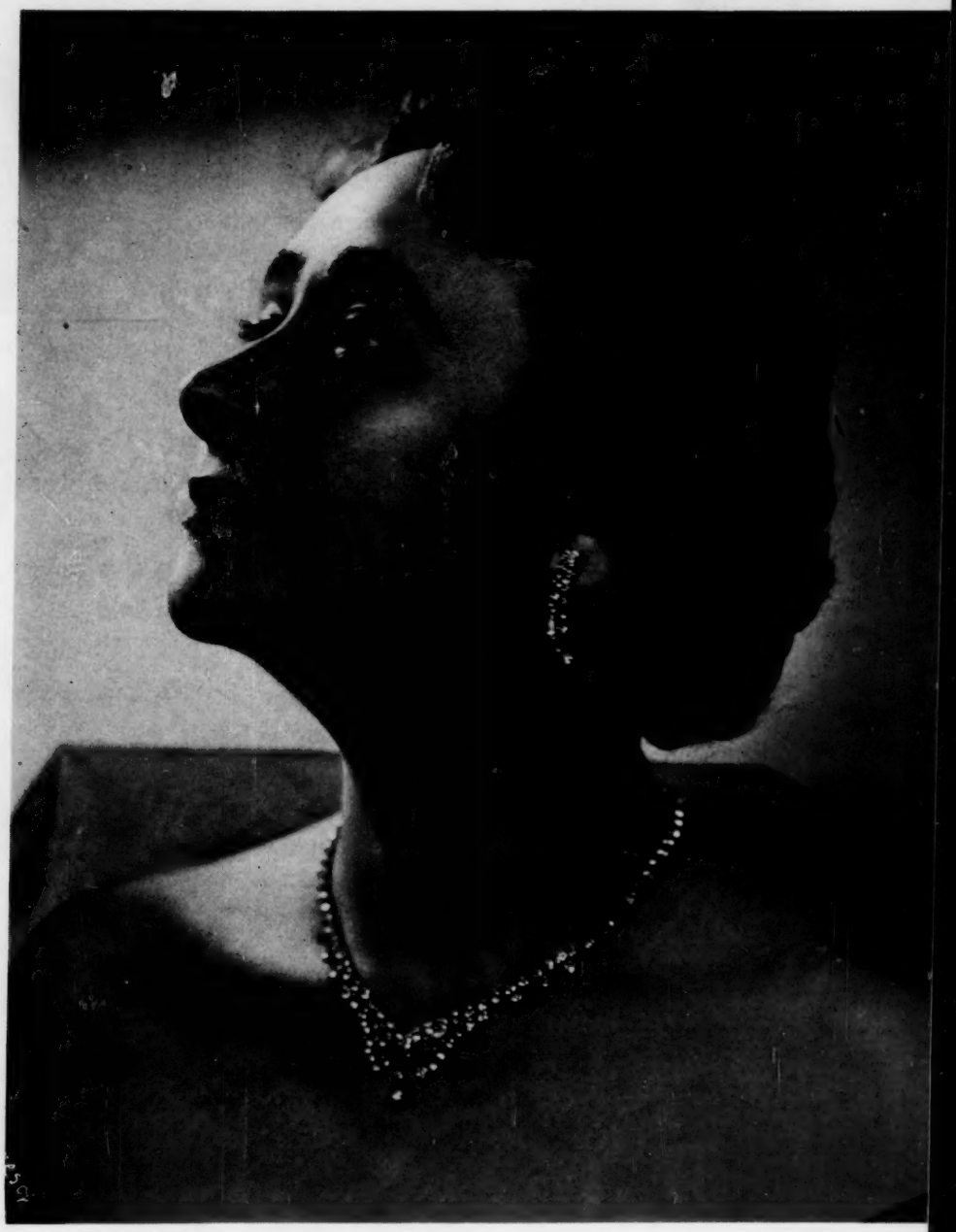

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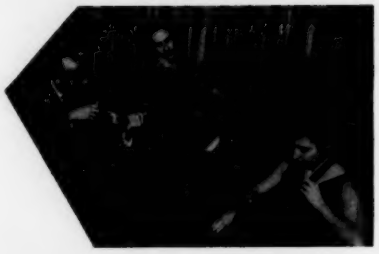

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Serenaders

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Remarc Trio

Soloists

Louis Sudler	baritone
Dorothy Cothran	soprano
Ralph Nielsen	tenor
Bernard Izzo	baritone
Michael Bondon	bass-baritone

Musical Courier

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Published by Musical Courier, Inc.
119 West 57 St., N. Y. 19 Tel. CIrcle 7-4500

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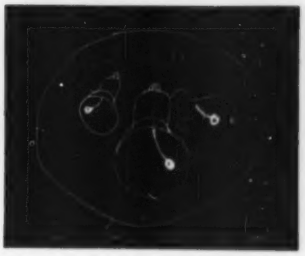

A CREDO FOR 1959

MUSICAL COURIER is beginning its 79th successful year of publication, and it is a time for setting our sights and taking our bearings for the New Year ahead.

Since RESOLUTIONS are in order, we of MUSICAL COURIER beg leave to offer a few of our own.

WE RESOLVE:

1. To make each issue a true reflection of the ever-changing and vital Music World of Today.

2. To provide constructive and helpful criticism of the music which is offered and the artists who perform it.

3. To salute the artists who have "arrived" and to welcome the promising ones who are on the upward path that leads to recognition.

4. To make the way smoother—whenever it is in our power to do so—for worthy new musicians and new music.

5. To help create a friendly atmosphere in which the art of all peoples can be better understood, for Music is the great, common language of mankind.

6. To recall to all *of* us who work in the musical field that ours is a great and a noble art; that everything we do means the placing of another brick in a musical edifice which we are building not only for today. To change the metaphor, we carry on the torch that has been passed to us, so that those who look back on our 20th Century shall see there a Golden Age of Music.

7. We pledge every effort to assure MUSICAL COURIER's continued service to the Musical Arts and Artists for at least another 79 years.

That is our Credo—and we ask that you, our readers, do all you can in turn to make our resolve prosper.

A HAPPY NEW YEAR!

Lisa Roma Trompeter

Vol. CLIX, No. 1
Whole No. 3361

MUSICAL COURIER. Published in 12 monthly issues through December and annual directory issue January 15, by Musical Courier, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Single copy 35 cents; directory issue one dollar. Yearly subscription including directory issue—$3.50—Canada $4.50—Elsewhere $5.00. Two weeks' notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

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January, 1959
Seventy-ninth Year

nothing but

Santa Fe Opera Will Stage "Anna Bolena"

The eight weeks' season of the Santa Fe Opera, June 24 through Aug. 18, will include what is believed to be the first stage production in the Americas of Donizetti's "Anna Bolena" in a new English translation by Chester Kallman, commissioned by the board of the opera company. The repertoire announced by John Crosby, musical director, and Robert Ackart, production manager, also includes English productions of "Die Fledermaus" in the Martin translation; Blitzstein's "Regina," Mozart's "Abduction from the Seraglio" also "Madame Butterfly" and "Barber of Seville." Margaret Hillis has been appointed to train the chorus. Robert Baustian will be among the conductors, and Paton Campbell returns as production designer.

A group of 16 apprentice artists, selected by audition from areas in New York and the Southwest, will understudy roles, receive coaching from the musical staff and attend classes in operatic production.

Geneva Contest Winners Named

Results of the Geneva International Contest of 1958 have been made public. The two first prizewinners were Victor Betachev, of Moscow, trombonist, and Elly Ameling, of Rotterdam, soprano. Second prizes went to Maurizio Pollini, Italy, and Ronald Turini, of Montreal, pianists (divided the prize); Nina Issakova, USSR, vocalist; and Koji Toyoda, of Japan, violinist. Americans who won awards were: Doris Mayes, of Philadelphia, a *premiere medaille* in woman's voice, and Charles Gene Boucher, of Missouri, a *premiere medaille* in male voice.

The anonymous American-awarded prize of 1000 Swiss francs was given to Miss Ameling; the Henry Ghez prize of 600 francs went to Mr. Toyoda. All the prizes totaled 8400 francs.

National Recreation Month Proclaimed for Next June

Next June has again been designated as National Recreation Month, and the theme in 1959 will be: "Find New Worlds Through Recreation." Recreation and Arts Week (June 15-21) is suggested by Joseph Prendergast, executive director, as an appropriate time for musical events by communities from coast to coast. Address: National Recreation Association, 8 West Eighth St., New York 11, N. Y.

S. HUROK *congratulates* MARIAN ANDERSON *on a concert performance. On Dec.* 16, *Miss Anderson returned the compliment when she presented her longtime friend and manager with the* 1959 *Capezio Dance Award at a luncheon in the St. Regis Hotel, New York, on behalf of the Award Committee.*

Tebaldi and Philharmonic Heard at United Nations

Marking Human Rights Day on Dec. 10, a concert was given in the General Assembly Hall of the United Nations by the New York Philharmonic Orchestra, conducted by Leonard Bernstein, and Renata Tebaldi, Metropolitan Opera soprano. The orchestra was heard in Beethoven's "Leonore" Overture No. 3 and Prokofieff's Fifth Symphony. Mme. Tebaldi sang arias from Puccini's "La Boheme" and Verdi's "La Forza del Destino." An address by Dr. Charles Malik, President of the General Assembly, was another feature of the program.

New Orleans Orchestra To Tour Middle West

The New Orleans Philharmonic Symphony's first tour of the middle west will be made in February, 1960. Arrangements for 18 concerts in the three-week tour period between Feb. 17 and March 10 were made in New York City between Leverett Wright, vice president of Columbia Artists, Inc., and Jack F. Dailey, orchestra manager. Alexander Hilsberg, music director of the group, will conduct all concerts. Mr. Dailey said the orchestra was also signed for a one-week tour of Texas and Louisiana cities in November, 1959.

Westminster Singers to Tour Africa Under ANTA Auspices

The Westminster Singers, conducted by Dr. John Finley Williamson, will leave on Jan. 17 for an extensive tour throughout Africa, to include 50 cities in 20 countries. The announcement was made by Robert W. Dowling, Chairman of the Board of the American National Theatre and Academy, agency of the State Department for administering the President's Special International Program for Cultural Presentations.

The choir is made up of soloists drawn from the various Westminster Choirs which Dr. Williamson has conducted since 1921. He has given concerts with his singers previously in Canada and Europe, and in 1956 made a tour of the Far and Near East, also for the President's Program.

Bjoerling to Return To Met Next Season

Jussi Bjoerling, tenor, who has not been heard at the Metropolitan Opera since the season of 1956-57, will return next season. Rudolf Bing announced on Dec. 4 that the tenor, who had appeared with the company for fourteen years prior to his leaving, had been invited to sing this season but that his present commitments would not permit an earlier acceptance. He recently concluded successful engagements with the San Francisco and the Chicago Lyric Opera companies.

Musical notables at a New York Philharmonic concert in Carnegie Hall are three well-known Metropolitan Opera personalities: MARY CURTIS-VERNA, *left;* LICIA ALBANESE *and* CESARE BARDELLI.

the news

Looking over scores submitted for first performance in the series "Music in the Making" at Cooper Union are, left to right, HOWARD SHANET, RAY GREEN, COL. ROSENBAUM *and* OTTO LUENING.

New Orchestra Formed For Cooper Union Series

A new symphony orchestra of 50 players is being formed for the "Music in the Making" concerts presented by the Cooper Union Forum, Johnson E. Fairchild, its general director, has announced. The series, which again will present new works exclusively, will be resumed on Jan. 16 in the Great Hall of Cooper Union. Following the death last year of David Broekman, founder, Otto Luening and Howard Shanet, both of the Columbia University music faculty, will serve as musical director and conductor, respectively. Ray Green, of the American Music Center, will be in charge of music administration, and Al Manuti, president, and Al Knopf, vice president, of Local 802, AFM, will assist in organizing the orchestra. Concerts will again be free to the public. The Martha Baird Rockefeller Aid to Music Program recently joined other sponsors in supporting the series. These sponsors include: The Cooper Union; Music Performance Trust Fund of the Recording Industries; Local 802; Alice M. Ditson Fund of Columbia University; Broadcast Music, Inc.; the American Music Center, Inc., and various individuals.

Goelet Memorial Staircase For New Met Opera House

The grand staircase in the new Metropolitan Opera House in Lincoln Center will be a memorial to Robert Walton Goelet, in recognition of a gift of $500,000 to the Center from his widow and children. The late Mr. Goelet was for many years a director of the opera.

Hawaii and Pacific Nations Festival for Honolulu

A Festival of Folk Music of Hawaii and the Pacific Nations is announced for March 30 through April 4 next. Folk music artists from Japan and the mainland United States will appear in the Honolulu series. Marking the 150th anniversary of Lincoln's birth, Earl Robinson's folk cantata "The Lonesome Train" will be performed in the final concerts. The American premiere of Shostakovitch's "Song of the Forests" will be given by the Honolulu Community Chorus and a symphony orchestra. Co-chairmen of the festival are John M. Kelly, Jr., director of the Palama Settlement Music School, and Dr. Gerald Erwin, director of music education, Hawaii Department of Public Instruction.

Orchestra League Accepting Nominations for Award

The American Symphony Orchestra League has set Jan. 7 as the deadline for nominations for the Distinguished Service to Music Award. The League will accept nominations from critics, managers, composers, conductors and others interested in the promotion of serious music. The award will be presented at the annual convention of the American Symphony Orchestra League in Phoenix, Ariz., June 11 to 13 next. Ralph Black, manager of the National Symphony, is chairman of the Award Committee. Nominations should be addressed to him, at Hotel Roosevelt, 16th and V Sts., Washington 9, D. C.

New Orleans Opera Gives "Hansel and Gretel"

"Hansel and Gretel" was produced by the New Orleans Opera House Association in the Municipal Auditorium on Dec. 18 and 20. Renato Cellini, general director of the company, conducted the delightful Humperdinck work. The cast included Frances Bible as Hansel and Audrey Schuh as Gretel. Donald Bernard sang Peter and Mary MacKenzie the role of Gertrud. Miss MacKenzie was a winner in the Experimental Opera Theatre of America competition last spring and appeared in its productions of "The Beggar's Opera" and "The Consul." Luigi Vellucci, who sang the Dancing Master in the Opera Association's production of "Manon Lescaut" last spring, was the Witch. Euphemie Blanc and Sharlie Shull, prominent members of the company's chorus, were heard as the Sandman and the Dew Fairy, respectively. Armando Agnini was stage director.

Austrian Singers Protest Against Orchestra's "A"

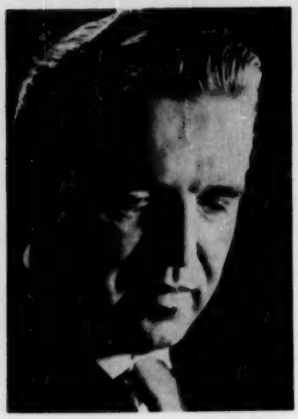
A group of Vienna State Opera singers addressed a memorandum recently to Herbert von Karajan, director of the opera house, complaining that the Vienna Philharmonic Orchestra, which functions for the opera performances, played "A" at 447 or 448 cycles per second instead of the standard 435. Mr. Karajan is said to have replied that "this matter was not new to him, since he had previously received many complaints from Italian singers about the high Vienna tone."

Boeringer Named for Critics Circle Post

James Boeringer, A.A.G.O., was appointed secretary of the Music Critics Circle of New York by Harold Schonberg, president. He succeeds Edward Downes.

Mr. Boeringer is a critic for the MUSICAL COURIER and Editorial Assistant of the American Guild of Organists Quarterly. He is organist and director of music at Calvary Lutheran Church in Leonia, N. J.

BIRGIT NILSSON *is wished "Bon Voyage" by* MARIANE SEMON, *assistant to the President,* LUBEN VICHEY, *of National Artists Corporation. Miss Nilsson was en route from Chicago to Stockholm and was to appear in the complete "Ring" cycle there. Highlight of a full European opera schedule was her appearance in "Turandot" at the opening of La Scala Opera season, Dec. 8.*



HANS RICHTER-HAASER, *German pianist, will make his American debut in October, 1959, under the personal direction of* KURT WEINHOLD *of Columbia Artists Management, Inc. He has appeared in leading European capitals and will return for a fully booked season abroad.*

NEWS OF MANAGEMENTS

■ **Lili Kraus,** pianist, has joined the roster of artists of Columbia Artists Management, Schang, Doulens & Wright division. Other additions to this roster are the Israeli duo-pianists **Bracha Eden** and **Alexander Tanir,** who will make a tour of North America in 1959-60. The Spanish cellist **Gaspar Cassado** returns for his third U. S. tour next fall under the same management. **Pavel Lisitsian,** a leading baritone of the Bolshoi Theatre in Moscow, will tour this country in the fall of 1959 under the management of Columbia Artists Mgt. . . . **Tossy Spivakovsky,** also from the CAM fold, appeared with the Honolulu local Symphony Orchestra, under George Barati, in two December concerts. . . .

Additions to the list of Herbert Barrett Management are **Ellabelle Davis,** soprano, returning to this country next season; **William Masselos,** pianist; **Nicola Moscona,** Metropolitan Opera basso; and the **Goldovsky Grand Opera Theatre** production of "Rigoletto" in English (for a tour in October-November, 1959).

■ The National Music League has awarded management contracts, through recent auditions, to **Sara Rhodes,** soprano, and **Georgia Davis,** contralto. . . .

Niven Miller, Scots baritone, who has appeared at the Glyndebourne and Edinburgh Festivals, will make his first tour of North America next season under the Giesen and Boomer banner. This office also announces a tour across the country next season by **Clara Ward** and **The Ward Singers;** both will appear under direction of Eastman Boomer. . . .

■ Concerts Associates, Inc., are now managing exclusively violinist **Alan Grishman** and pianist **Joel Ryce,** who have just completed a tour of the Far East, Australia and New Zealand. . . .

ARTISTS HERE AND ABROAD

Mario Del Monaco has been engaged for the San Francisco Opera's 1959 season, according to a bulletin from general director Adler. . . . Soprano **Victoria de los Angeles** flew home to Barcelona to spend the holidays, but will return soon for 25 North American concerts under Hurok auspices. . . . **Vronsky and Babin,** after a fall tour here, flew to Britain and played the second of two recitals in London's Festival Hall recently. . . . Two musical brothers, **Ralph and Harold Gomberg,** both oboists, were heard lately as soloists with the New York Philharmonic and Boston Symphony in N. Y. appearances. . . . **Frances Archer** and **Beverly Gile,** singers of folksongs, appeared on Dec. 7 at the National Gallery of Art, Washington. . . .

Andrew Foldi, basso with the Lyric Opera of Chicago, flew to Havana early in December to sing the role of Comte Des Grieux in two performances of Massenet's "Manon," presented by the Sociedad Pro Arte Musical there. The cast included **Victoria de Los Angeles** as Manon, **Giuseppe Campora** as Des Grieux, and **Martial Singher** as Lescaut. . . .

Claudette Sorel, pianist, gave a program of music by William Schuman, American composer and director of the Juilliard School of Music, at the Kosciuszko Foundation, N. Y., on Nov. 10. . . .

The **Vienna Choir Boys** are here for another tour under Hurok Attractions and gave two Town Hall holiday concerts as part of the trip. . . . The Concert Artists Guild, Inc., presents **Olegna Fuschi,** pianist, as their Annual Award Winner in her Town Hall Debut, Feb. 1. . . . Appearing before The Bohemians, the N. Y. Musicians Club, lately were **Paul Doktor,** violist, **Paul Ulanowsky,** pianist, **Nicolai Gedda,** "Met" tenor, with **Werner Singer** at the keyboard. . . . Pianist **Joel Rosen** has been chosen by the Martha Baird Rockefeller Aid to Music Program for a good-will artistic tour through leading cities of Iran, India, Indonesia, Malaya, Japan and Greece. . . . **Karl and Phyllis Kraeuter** gave the first of two chamber concerts in Carnegie Recital Hall, Dec. 7; the next a matinee on Feb. 1. . . . Organist **Richard Ellsasser,** after Dec. vacation in his Hollywood Home, began a four-month tour opening in Texas and Oklahoma. . . . **Richard Kuelling,** bass-baritone, appears three times in Washington this season, including a role in Monteverdi's "Orfeo," at the end of January. . . . A Concert at the Third St. Settlement Music School in N. Y. presented, among others, the Japanese soprano **Yoshiko Miyakawa** and the violinist **Peter Mark.** . . .

Marlys Ann Watters, a member of Mu Delta Chapter, Mu Phi Epsilon at the Kansas City Conservatory of Music, sang the role of Maria in Bernstein's "West Side Story" in a Command Performance in London.

[*News of conductors and composers appears in this issue on page* 26.]

OBITUARIES

Artur Rodzinski, 66, noted conductor, who had recently concluded highly successful appearances as conductor of "Tristan" with the Chicago Lyric Opera, died in Massachusetts General Hospital of a heart ailment on Nov. 28. He had planned to leave soon for a tour of Italy. Born in Spalato, Dalmatia, of Polish parents, Rodzinski won a law degree from the University of Vienna, but his musical interests led to his debut in Warsaw in 1921 as operatic conductor. He later appeared with the Warsaw Opera and the Philharmonic Orchestra of that city, attracting the attention of Leopold Stokowski, who was instrumental in his coming to the U.S. He first appeared with orchestras in Los Angeles, Philadelphia, Detroit and Rochester, then was from 1933 to 1943 the conductor of the Cleveland Orchestra and appeared in Europe, including the Salzburg Festival. In 1937 he was named co-conductor of the New York Philharmonic Symphony and with Toscanini organized the NBC Symphony. He was the musical director of the N. Y. Philharmonic from 1943 to 1947, then became musical director of the Chicago Symphony for several seasons. In recent years he had appeared widely in Europe. In 1953 he conducted the premiere of Prokofieff's "War and Peace" at the Florence Festival. His widow and two sons survive. A Requiem Mass was celebrated at Lake Placid, N. Y. and another at St. Patrick's Cathedral.

W. Franke Harling, 71, composer, whose grand opera "A Light from St. Agnes" was produced by the Chicago Civic Opera in 1925 and in Paris four years later, and who had composed a jazz opera "Deep River," many symphonic and film scores, and served in 1909-10 as organist of the U. S. Military Academy. Of a heart ailment, Nov. 22, Sierra Madre, Calif.

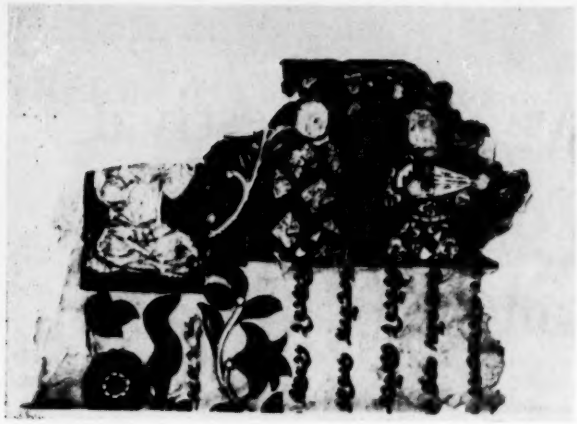
Severin Turel, 52, Polish pianist and composer, collapsed and died of heart disease while playing in a recital at Birmingham, a suburb of Detroit, Mich., Nov. 28. A native of Lvov, he made his American debut in Detroit in 1953 and gave his first New York recital in 1954. He composed a "Polish Rhapsody" while a German prisoner during World War II.

Mrs. Ruth White Smallens, wife of Alexander Smallens, conductor, and herself a violinist, and a composer of music for plays and other works, New York, Dec. 6.

Charles A. Wall, 59, president of Associated Music Publishers, a subsidiary of Broadcast Music, Inc., of which he was vice president and treasurer, New York, Dec. 8.

Mark Golden, 59, concert pianist, a native of Russia, who had appeared as soloist and taught in Vienna before coming to this country in 1938, New York, Dec. 1.

Mrs. Zoltan Kodaly, wife of the eminent Hungarian composer, Budapest, Nov. 23.



Left, a player of the Ut (Lute) in an illustration from an Eighth Century manuscript in Turkestan. The script is Old Turkish.

A player of the organ flute and a dancer, in a mural painting of the Sixth Century in Turkestan.

TURKISH MUSIC IN THE WESTERN WORLD

By EMEL ESIN

IN the course of the great migrations of peoples, the ancestors of the inhabitants of Turkey left their Central Asian abode of Turkestan (the word means "country of the Turks"), to settle in the outskirts of Eastern Europe in the first ten centuries after Christ, and in the Near East after the Tenth Century.

These Turks brought with them the ancient heritage of Central Asian culture, of which music was a component. The history of musical instruments traces the origin of certain of their instruments to Central Asia—such as some forms of trumpets, drums, flutes and violins. The mural paintings of Turkestan, dating from the first centuries of the Christian era, show early forms of the lute (see first illustration on this page), of the organ flute (second illustration), of the guitar, the harps, and other instruments.

In Central Asia both the nomads and the inhabitants of cities cultivated music. In the first centuries of the Christian era, while the nomad danced in the steppes to heroic tunes, a city in Turkestan — Kutcha — was renowned for the refined beauty of its religious and secular music. The Buddhist religion, which then was acquiring, in Turkestan, its traditional forms of expression in painting and sculpture, also appropriated the ancient musical instruments of Central Asia and spread them later into other lands of Buddhist culture.

When, in the Seventh Century A.D., the Islamic faith penetrated into Turkestan, the musical tradition that we have been describing continued. Uskend in Khareza then attained the reputation of being *"the* city of musicians."

■ Farabi-El-Turki (Farabi the Turk), a philosopher and musician, who is said to have developed the instrument called the "kanun," a form of psaltery, in his works provides some details about the theory and instruments of Central Asian music in the Tenth Century.

The influence of Central Asian music was felt in the Islamic world at several junctures, such as the conquest of the Near East and of Northern India in the Tenth Century by the Turks; and at the final penetration of the Turks into India at the time of the Mogul Timuids, in the beginning of the 16th Century. Some Central Asian instruments, among them the lute, the rebec and the tambourine, came to Europe either through the Arabs in Spain or during the Crusades.

The ancient music of Turkestan, in its sacred, secular or popular forms, has survived and is still heard in Turkestan and in Turkey.

Turkish music has not undergone harmonization and therefore has never become polyphonic. But effects of subtlety are striven for and achieved through the fact that the octave is divided into 24 parts of unequal length, and thus many nuances of sounds may be produced. There are several modes, usually bearing names that probably were given by those who first devised them.

Turkish music has been a source of interest to students of modern atonal schools. The instruments used are the "ut" (lute), the "tanbar" (an ancient form of guitar), the "kanun" (a form of psaltery, as we said before), the "kemence" (rebec), the "nay" (a recorder made of reed), the "def" (tambourine), and various drums, trumpets, bells and the like (see third illustration).

If these instruments play together, they perform the same melody, simply amplifying the effect of a single instrument.

Concerts of either sacred or secular music follow certain conventional orders of precedence. For instance, a

(Continued on following page)

A concert of Turkish music, from a miniature by the 18th Century Turkish painter Levni.

concert of secular music starts with preludes, continues with modes in slower tempos, and ends with lively dance tunes.

■ It is said that the country music and dances of Turkey, performed to the sound of the drums and the shrill "zurna" (an instrument that is somewhere between the clarinet and the oboe) echo the epic and recitative strains to which the Central Asian nomads moved 2,000 years ago.

In the "Nefes," the usual expression of Turkish religious feelings ("Nefes" meaning "soul" or "breath") we are confronted with an allusion to the Koranic image of the creation of man through the Breath of God. The "Nefes" is a monologue performed by a single instrument. There may, however, be an accompaniment, which consists of a pedal effect played by one or more instruments, repeating like an echo the final note of each phrase of the "Nefes." This effect is called "sighing."

■ In the 17th Century, with such eminent composers as Itri, Naci Sadullah or Zakiri, Turkish music reached a new phase. It must have been 17th Century examples of this music that Mozart and Beethoven heard and later evoked in their compositions. One may imagine that Turkish music was performed in the presence of illustrious European composers at some Central European Court, perhaps in Schwetzingen or Vienna, by an orchestra of prisoners of war, similar to the Turkish orchestras represented in figurines of 18th Century German porcelain.

■ Several programs of Turkish music are being performed this season in New York in private gatherings or in universities, libraries and concert halls, to audiences composed of American musicians, lovers of old music, and diplomats representing their countries at the United Nations. Old Turkish music has been played by Laika Karabey, a "tanbur" player of virtuosity, who has devoted her life to the preservation in its purity of various forms in the national Turkish heritage of music. With her, on some occasions two others have appeared: Dr. Irfan Dogrusöz, a talented singer in the traditional Turkish manner, and Mme. Güntekin Türkkan, who sings 18th Century Turkish songs charmingly with a European technique. Dressed in an old Turkish costume, Mme. Karabey plays the graceful "tanbur," her intent and sensitive face reminiscent of the expression shown by a musician painted in the Sixth Century on the wall of a grotto temple in Turkestan, who, incidentally, is playing the same instrument.

Emil Esin is the wife of Seyfullah Esin, Permanent Ambassador from Turkey to the United Nations.

New York Festival To Mark the Bicentary of Handel

NEW YORK will honor the 200th anniversary of the death of Handel with a three months' Handel Festival including many events by various groups and artists.

The oratorio "Alexander's Feast," a setting of Pope's poem, will be given on the evening of March 1 in Carnegie Hall under the direction of Newell Jenkins, by the Clarion Concerts chorus, orchestra and soloists. "Samson" will be performed by the Canterbury Choral Society at St. Thomas' P. E. Church, on the evening of March 9. The choir of this church, under William Self, will also sing the four "Coronation Anthems" at 4 p.m. in the church on March 15.

A notable event will be the presentation of the rarely heard "St. John Passion" by the New York Philharmonic Orchestra at Carnegie Hall on the afternoon of March 29, being conducted by Leonard Bernstein. Bruce Prince-Joseph, organist, will assist. The Harpsichord Concerto in F major, Opus 4, No. 5, will also be heard. The Philharmonic has scheduled the "Ode to St. Cecilia" for its afternoon concert at Carnegie on May 3.

The "Dettingen Te Deum" will be sung at St. Bartholomew's P. E. Church, conducted by Jack Ossewaard, on the afternoon of April 5 (4 p.m.). On April 12 Church Music by Handel will be performed at St. George's Church on Stuyvesant Square, with Carl Weinrich as organist and the choir participating (8:30 p.m.).

The St. Thomas Choral Society and the Brooklyn College Chorus will give the Funeral Service at 8:30 p.m. on April 13 at St. Thomas' Church.

"Messiah" will have one of its numerous bicentenary performances by the Cantata Singers at Carnegie Hall on the evening of April 14. "Judas Maccabaeus" has been programmed by the National Orchestral Association and the chorus of the New York Oratorio Society, under John Barnett, at Carnegie Hall on the evening of April 28.

Trinity Church will give a Handel service including various anthems, part of the "Jubilate" and "Occasional Oratorio," with choir and orchestra at 11 a.m. on May 7.

"Israel in Egypt" is to be performed by the Dessoff Choirs and the Symphony of the Air at Carnegie Hall on the evening of May 7.

"Belshazzar," an oratorio sometimes heard in operatic form, has been set for a concert hearing by the St. Thomas Chapel Choir in that church on the evening of May 11.

In the orchestral and chamber music field many examples of Handel's music will be heard. The Harpsichord Music Society has scheduled a program of his works in Carnegie Chamber Music Hall on the evening of March 9.

The Alexander Schneider Chamber Orchestra, under that conductor, will present a program of the Concerti Grossi at the New School for Social Research in two sessions (identical) at 3 and 9 p.m. on April 5. The Gotham Baroque Ensemble will give other chamber works in its program at Carnegie Recital Hall on the evening of April 10. The Clarion Concerts will present a program of Handel's harpsichord and vocal music, with Albert Fuller and Adele Addison, at the YMHA Auditorium (Lexington Avenue and 91st St.) on the evening of April 18.

An outdoor session has been tentatively scheduled by the Little Orchestra Society in Central Park on May 15, when the "Water Music" will be heard.

The New York Handel Festival has been coordinated and is being managed by Thea Dispeker.

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On the Cover

THELMA MATESKY: Composer-Soprano Versatility Is Her Forte

By Anita de Mars

IN the days of the jongleurs and Meistersinger it was fashionable for the poet-musician also to sing his songs, but the custom has somewhat lapsed in recent years. This is probably owing to the modern tendency for a division of work known as specialization.

One of those who flouts the tendency to be thus narrowed is Thelma Matesky, the American composer and singer, who not only indites song cycles and other works, but delivers them publicly in her recitals. The habit seems to have yielded some good returns, for this versatile artist has been heard with increasing frequency in concert halls and on the radio.

The composer-soprano said recently: "Every artist has a dream as delicate as gossamer and as strong as steel. Without these two attributes, the dream can never become a reality. My dream is to sing and compose music which realizes the perfect wedding of words and music. We all know that the colors, timbres and nuances of words are able to move the mind, heart, and soul. I want to do justice to the smallest detail without ever breaking the long, beautiful vocal line and its accompanying words. A singer immediately recognizes a good song composer because his text and music are so compatible that they sit on the tongue and sing in the throat in perfect form.

"As a composer, I have written music for both French and German poetry, but my best love is the American art song. Among others, I have composed a volume of twelve songs which I call 'Clippings from the New York *Times*.'

"The poems have been published on the *Times* editorial pages and book sections. The music flowed out of the words, clear-cut — as American as America itself.

"You can see that I am frankly crusading for the American Art Song," Miss Matesky continued, "and its proper place beside the French art song and the German lied. I think English is one of the most beautiful languages in the world. Certainly it is as glorious and rewarding to sing as any other."

She arrived on the New York scene as a pianist and teacher whose students maintained their own radio program on a local station for over a year. Being the daughter of a well-known teacher of violin on the West Coast, Miss Matesky had accompanied her father's artist pupils in concert, becoming a professional musician in her early teens. She had always sung, but was not seriously interested in becoming a singer until she heard Lotte Lehmann at Town Hall in New York. When Mme. Lehmann walked through the door on stage right, she said, "That's what I want to do."

■ At the second Lehmann concert, a charming gentleman stopped at Box 5 to make her acquaintance, saying he had been intrigued with her rapt attention while his sister sang. This was the beginning of a deeply-prized personal and professional friendship between Fritz Lehmann and Thelma Matesky.

In his studio in the months that followed, she absorbed the musical counsel he had to give. When he returned to New York after his summer season in California, he was amazed to find that she had learned the entire Schubert "Schöne Müllerin" cycle in his absence. Thus began a long association with this authority on the German, Lied, the French and American song.

Her first bid for critical acclaim as a singer was a New York concert of French art songs, sung to a sold-out house. The New York press praised her French diction, saying she "was quite at home in French song literature and devoted to it."

Following this concert, Miss Matesky was inspired to set the entire cycle of Elizabeth Barrett Browning's "Sonnets from the Portuguese" to music. She had always loved the poems and suddenly she "heard music behind them." She considers these Sonnets among her best works. Twenty-seven of them have been completed at present writing and most of these have been sung in and around New York in radio and concert. The composer has given the accompaniment equal importance with the voice. The works are written in the style of the leitmotif throughout the cycle, she says.

Miss Matesky's works in larger form include a Quartet for soprano, tenor, clarinet and piano titled "Youth and Love," set to her own text. This has been presented in a musical program at the Brooklyn Museum concerts. She is also the composer of a Sacred Quartet using Psalm 133 as its text, written especially for the Aristo Artists and sung by them in their programs.

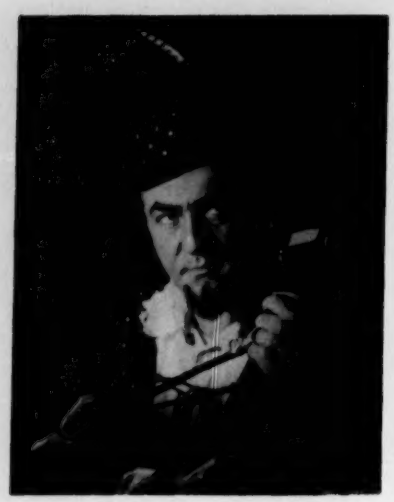
In an entirely different field, Miss Matesky wrote nine tunes for the Finch College Variety Show of 1956, and sang some of them in the performance. Afterward, author Dan Harvey asked her to collaborate with him in making his book "Brownstone" into a play with music. Two years' work resulted in a successful off-Broadway performance, and the play is now being read by a major producer.

■ In 1955 this charming and enterprising composer and singer programmed an entire concert of her songs in New York and presented it. One critic wrote: "Few musicians nowadays have as much courage as Thelma Matesky, who came to Carnegie Recital Hall last night to sing a program of only one composer—herself. Such audacity would generally be regarded as foolhardy, but in her case it really wasn't. In the first place, Miss Matesky's singing would do justice to almost anyone's songs, and in the second, her own examples revealed a lyric talent and compositional talent many might envy, an altogether lovely voice, clearly produced, always on pitch, attractively colored . . . a most convincing interpreter of her own songs."

Setting her sights finally on Town Hall last November, she sang a program of German, French and American art songs. One of the press wrote: "Matesky's recognition of the best attitude toward a song recital is conceded, . . . proper delivery of a song with regard to its textual values and the musical subtleties of the text . . . with first-hand knowledge of the voice's capacities and limitations."

Her plans for 1959 include concerts, broadcasts, and composing — particularly the completion of the Sonnets— and a limited teaching schedule.

In private life, Miss Matesky will keep her most important engagement when she marries Peter Frederik Duhrendahl, of New Jersey, on March 1, 1959.



Two new Metropolitan Opera assumptions. Left, ROBERT MERRILL *as Barnaba in "La Gioconda," a role that the baritone sang for the first time with the company. Right,* DIMITER UZUNOV, *Bulgarian tenor, made his bow in that house as Radames.*

NEW YORK CONCERT AND OPERA BEAT

METROPOLITAN OPERA

Die Fledermaus, Nov. 27, E—After two seasons' absence "Die Fledermaus" was brought back to the Metropolitan as a holiday night feature. It was artistically and cleverly staged by John Brownlee, and the performance proved to be a gala occasion on both sides of the proscenium. John Butler devised new and worthwhile choreography. The event was distinguished also by the highly successful Metropolitan bows of Lupe Serrano and Jacques d'Amboise, dancers of the New York City Ballet, as soloists. The Met Ballet, beautifully costumed, performed with spirit and accuracy.

Hilde Gueden made a Rosalinda charming in song and appearance. Roberta Peters as Adele, sang and acted her way into the hearts of the audience, Blanche Thebom, although not at her best vocally, was a handsome and persuasive Orlofsky, Eisenstein was sung by Theodor Uppman with a hearty sense of comedy. Cesare Valletti as Alfred, the suitor, gave a truly humorous touch to the role and sang with considerable fluency. Frank Guarrera was fortunately cast in the role of Dr. Falke, with an impressive stage manner and complete vocal freedom. Nancy King, Clifford Harvuot, Paul Franke and Jack Gilford completed the thoroughly excellent cast.

Erich Leinsdorf conducted in brilliant fashion a well-paced performance, and the orchestra responded faithfully to his spontaneous direction. L. C.

Manon Lescaut, Dec. 3, E—After two years' absence Puccini's alluring score brought back to the Met stage the star-crossed lovers telling their plaintive tale, from the meeting at the inn in Amiens to the fatality on the "desert" plains of Louisiana. This performance was Italianate in atmosphere,

Owing to the large amount of material for the January issue, we have had to hold over a number of reviews for the February issue, including all those that took place after Dec. 15 during the N. Y. daily newspaper strike.

which is to say the obvious was pointed up and the emphasis was less on finesse than on glorious singing. Perhaps this is what the composer intended. The most frequent Des Grieux at the Metropolitan has been Richard Tucker, who has dominated the scene with the virility and richness of his voice.

This time, Mr. Tucker had competition in the limpid, brilliant singing of Renata Tebaldi as Manon. And this accentuated any excitement that the score had. Both artists were vocally magnificent. The diva was not entirely fluent in her aria, "In quelle trine morbide," but compensated during the entire remainder of the performance. She is a somewhat coy Manon, a minor detail of course. Some stiffness in the Tucker voice made him seem less of a lover than he should have been. However, the scene of the "partant pour Amerique" was well done. The last scene, amid the rocks and barrens of the Louisiana coast, was *gauche* in stage direction.

Frank Guarrera was a sprightly Lescaut and the supporting roles were excellently played and sung by stalwarts of the roster. Alessio De Paolis, and George Cehanovsky both masters of stage technique, along with other favorites of ours, Charles Anthony, Ezio Flagello, Helen Vanni, who is coming up rapidly, Calvin Marsh, Robert Nagy and Osie Hawkins. The conductor was reliable Fausto Cleva, who on this night made his orchestra sing with the vocalists on stage. M. C.

La Gioconda, Dec. 11, E—A delighted and enthusiastic audience greeted Ponchielli's colorful opera after its absence from the repertory for one season.

Robert Merrill, essaying his first performance as Barnaba, was a feature of an almost entirely American cast. The one exception was Zinka Milanov (who becomes an American citizen in the near future and whom we welcome with open arms), singing the title role splendidly on this occasion.

Nell Rankin as Laura, the Inquisitor's wife, has grown in stature as a vocalist and artist, and the audience vociferously applauded her excellent singing and beautiful voice. The duet "L'ame come il fulgor" was superbly executed and brought immediate enthusiastic response from the audience for Milanov and Rankin.

Belen Amparan, as La Cieca, delivered "Voce di donna" with fine feeling and control, and portrayed the role very convincingly. Giorgio Tozzi interpreted Alvise, the State Inquisitor, with sure vocal technique and an imposing stage presence.

Richard Tucker as Enzo Grimaldo sang very cautiously in the first act, seeming to conserve himself for his second act aria, "Cielo e Mar," which revealed his magnificent voice and singing art in its usual fine estate.

In other roles, George Cehanovsky as Zuane, Alessio De Paolis as Isepo, Norman Scott as A Monk. Louis Sgarro as A Steersman, Calvin Marsh as the First Singer, and Robert Nagy as the Second Singer, all contributed to make the performance outstanding for this reviewer.

The "Dance of the Hours," always avidly welcomed, brought a new choreography created by Alexandra Dani-

lova in which Scott Douglas made an auspicious debut.

Desire Defrere staged the performance, and Kurt Adler was chorus director. Fausto Cleva was in complete control of the orchestra and conducted sympathetically, allowing the singers time for rubato and extended high notes. L. R. T.

Lucia di Lammermoor, Dec. 14, E — Sunday evening brought the first performance of Donizetti's opera this season. Roberta Peters was the Lucia, displaying her voice to advantage in this grateful role, so welcome to coloratura sopranos. This opera is a vehicle replete with opportunities to show her vocal pyrotechnics that include the entire gamut of cadenzas, trills and long-drawn-out high note climaxes, which delighted the most enthusiastic audience. Jan Peerce, as Edgardo, acquitted himself admirably—dependable and convincing as is usual with this most exemplary artist. Mario Serini, as Ashton, has a fine quality, light tenor voice which he employed intelligently, and he provided visual and vocal effectiveness in the role. William Wilderman, as a last moment substitute for indisposed Norman Scott, acquitted himself with distinction, his voice being a noble instrument which he uses well. Thelma Votipka was as always an excellent Alisa. Charles Anthony as Arturo and Robert Nagy as Normanno completed an excellent cast.

Kurt Adler was chorus master and the choreography was by Zachary Solov, with Nancy King and Bruce Marks the solo dancers. Fausto Cleva conducted. L. R. T.

Eugene Onegin, Dec. 13, E — Tchaikovsky's opera was given its revival and first performance of the current season at the Metropolitan, presented in English—the translation of Henry Reese. In many of its varied aspects, it was a brilliantly staged presentation, with an excellent cast. Dimitri Mitropoulos conducted with artistry and an intimate concern for the beauties and frequent delicacies of the musical score, at times with so much solicitude that a subtle slowing of the instrumental pace resulted. The realistic sets and colorful costumes by Rolf Gérard were pictorially effective. Solov's choreography and the ballet's skillful execution of it added much of graciousness, charm and acceleration to the performance.

The cast included Martha Lipton as Madame Larina; Lucine Amara and Rosalind Elias as her daughters Tatiana and Olga; George London as Eugene Onegin; Nicolai Gedda and Giorgio Tozzi as Lenski, Onegin's friend, and Prince Gremin respectively. Belen Amparan, Louis Sgarro, George Cehanovsky and Alessio De Paoli completed the cast. The singing, both solo and choral, was of a high order. London, in the title role, proved an admirable Onegin, well poised and dignified, and much of his singing was impressive. Miss Amara's interpretation of the Letter Scene in the first act was meritorious, vocally and dramatically. Gedda's aria in the second act brought enthusiastic response from the audience. L. C.

Carmen, Nov. 21, E—The initial hearing of the season of Bizet's opera had its chief novelty in the fact that Jean Morel conducted it for the first time with the company. The cast was largely familiar. Rise Stevens in the title role, Richard Tucker as Don Jose, Hilde Gueden as Michaela, and Mario Zanasi as Escamillo gave vocally competent and visually appealing performances. On the whole, the reading of Mr. Morel seemed on the tamer side despite his musicianship.

UN ASSEMBLY HALL

The Symphony of the Air, Crane Chorus (of State University, Potsdam, N. Y.) and soloists, **Leopold Stokowski** conducting, Nov. 25, E — This concert offered the American premiere of the oratorio "Yunus Emre" by the Turkish composer Ahmed Adnan Saygun, preceded by an "Invocation" composed by Anis Fuleihan, who was born in Cyprus but has been an American citizen for some years.

The oratorio, based on poems by Yunus Emre, a mystical poet of the late 13th Century, is in three parts and an intermezzo, and ponders the destiny of the human soul. Part I concerns the beauty of life; Part II voices a revolt against injustice; and in Part III, blessedness is sought by a communion with God. The English version of the work was by W. Beale. The music is strongly rhythmic and uses many unusual oriental modes and intervals. It was well performed by the forces under Stokowski. The choral parts were sung by Janice Harsanyi, soprano; Carol Wolf, contralto; James Wainner, tenor, and Scott Gibson, bass ,of whom Mr. Wainner scored particularly for fine production and excellent diction.

The "Invocation" of Mr. Fuleihan made a less strong effect, despite its interesting native rhythms and texture, in part because it was rather thinly scored. The concert was followed by a reception given by President Malik of the General Assembly and Mrs. Malik and Secretary-General Dag Hammerskjold. L. R. T.

CARNEGIE HALL

Danish National Orchestra, John Frandsen and **Thomas Jensen,** conductors, Nov. 16, E—The second visit to this country by the notable foreign orchestra (the first was in 1952) brought a program of late Romantic music. The orchestra numbers well over 100 players, including some women. The occasion marked Mr. Frandsen's New York debut. He proved to have a smooth and vigorous baton style, and though the music he offered did not prove a definitive test, the ensemble, which has a very large complement of strings, was markedly responsive to his musical sway. The program opened with Weber's "Euryanthe" Overture, and listed further the Second Symphony ("Four Temperaments") and the overture to the opera "Maskarade" by Carl Neilsen, Denmark's best-known modern composer. Neilsen's style, in these works at least, was not marked by many modern elements, though later scores of his have more contemporary coloring. Predominantly lyrical and agreeable, in an idiom that has parallels with Brahms, Elgar, et al., they were done with a sensitive quality and evident affection by the large ensemble. In the second half, Thomas Jensen, who had been heard with the group in its 1952 visit, conducted Brahms' First Symphony. Despite some technical flaws in the playing, the visitors, who came to New York after touring the country, won the esteem of an audience that included a large number of compatriots. R. K.

BETTE DUBRO, *as Carmen, a role sung with the Long Island Opera Company this Fall at the Brooklyn Academy of Music. The mezzo-soprano followed this success with an appearance as Azucena in the performance of "Il Trovatore" staged in Port Washington, L. I.*

Pittsburgh Symphony, William Steinberg, conductor, Nov. 17, E—The annual New York visit by this well-trained and capable ensemble offered the first performance in this city of Nikolai Lopatnikoff's "Variazioni Concertanti," Op. 38, commissioned by the orchestra under a grant from the Pittsburgh Bicentennial Committee. It presents a set of four variations in concertante treatment, and a finale in symphonic form. The two first sections are in rapid tempo, with ingenious manipulations of the theme by various instruments. A tonal center is present in all the pages, but the scoring has a prevailing tartness of color-

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ing, with little blending of timbres. The third variation is in three-part form, with the solo violin featured, and the fourth is entirely for strings and with more passionate feeling. The finale is animated, with a return of the lyrical theme and a quiet close. The score was played with great technical command by Mr. Steinberg. The reception was cordial. The composer took several bows from a loge.

The opening half was devoted to Beethoven's "Eroica" Symphony, outlined meticulously, if at times with excessive deliberation. The Marcia Funèbre movement, in particular, was splendidly sonorous and threnodic in feeling. An occasional roughness appeared in the wind solo work, but the general orchestral texture was smooth and polished.

The concert ended with Ravel's virtuosic "Bolero." R. K.

American Opera Society, Arnold Gamson, conductor, Nov. 18, E—Two years ago the Society, with its presentation of Handel's "Giulio Cesare," achieved an outstanding success which on this occasion was repeated. The orchestra played the glorious music, and the singers—for the greater part—sang it superbly. Cesare Siepi in the title role delivered the quieter parts of his music with distinction and tonal beauty. In the more dramatic sections the voice tended to harden unduly and in those of a florid nature to be frequently without distinguishable pitch. His commanding bearing and demeanor contributed greatly to conveying the character of Caesar. In the singing of Elisabeth Schwarzkopf as Cleopatra there was also noted a tendency to hardness in the more intense passages; elsewhere she sang with ravishingly beautiful tone. Maureen Forrester movingly and poignantly communicated the profound sorrow of the music and text allotted to the part of Cornelia. Ezio Flagello and Russell Oberlin were effective in the roles of Ptolemy and Sextus, respectively. Robert McFerrin's diction in his function of narrator was noteworthy for its clarity; he sang with style. Some of Robert Conant's playing of the harpsichord was audible; all too often it was only visible. C. G.

New York Philharmonic, Herbert Von Karajan, conductor; **Leontyne Price,** soprano; **Maureen Forrester,** contralto; **Leopold Simoneau,** tenor; **Norman Scott,** bass baritone; **The Westminster Choir, Warren Martin,** director. Nov. 22, E—The veteran orchestra, that has handsomely served so many great conductors in its history, did so again under one of the greatest ever to lead it.

In an all-Beethoven program that included the First and Ninth Symphonies, Mr. Von Karajan, with no personal mannerisms, drew from the orchestra an unforced eloquence that gave each symphony the wonder of a first performance.

The Chorale in the Ninth has rarely been so moving, thanks to orchestra, soloists and choir, who performed with a beautifully integrated fervor that made the "Ode to Joy" the rousing hymn of glory Beethoven meant it to be. Voices, chorus, and instruments emerged and receded, under the sure baton, weaving details of phrase and linear pattern with full clarity and significance, but building relentlessly into the grand design. A sold-out house was still shouting "bravos" when the house lights went up. K. H.

The National Symphony Orchestra of Mexico, Luis Herrera de la Fuente, conductor, Nov. 23, E—For their first appearance before a New York audience, this group performed a program consisting of "Sensemaya" by Revueltas, "Huapango" by Moncayo, the Chavez "Sinfonia India," and the Shostakovitch Fifth Symphony. "Sensemaya," composed for a ballet, is a highly seasoned, boldly colored piece rather like the Stravinsky "Sacre du Printemps," but with the individuality of Revueltas very much in evidence. With this as an opener, it was immediately apparent that we were to hear a first-class orchestra, led by a first-class conductor.

"Huapango" was a slightly more conventional setting of festival tunes with strong, hot accents of the dance. More extended in form and yet by no means a symphony, the "Indian Symphony" of Chavez displayed still more of native colors and moods.

The brass and woodwind choirs and the percussion battery had ample opportunity in these works to prove their quality, but the Shostakovitch, with its many beautiful passages for strings, showed this section to be on as high a level. In the unrestrained last movement, the orchestra played with some of the same dynamics and intense rhythm used in the Mexican works. J. R.

Grant Johannesen, pianist, Nov. 24, E—Mr. Johannesen has been steadily building the reputation of being a masterful pianist. A large and enthusiastic audience welcomed him in a recital devoted to the Beethoven Sonata in A flat, opus 110, "Gaspard de la Nuit" by Ravel; Six intermezzi, opus 4, by Schumann and the Prokofieff Sonata No. 7. The artist did not disappoint his public. His playing showed beautiful phrasing, a singing tone and scrupulous adherence to musical values and style. The Beethoven Sonata, earnest in conception in the pianist's rendition did not achieve the poignancy and breadth of execution it requires, yet the concluding fugue had both clarity and nobility of purpose. "Gaspard de la Nuit" was fleet and exhilarating, dynamically well balanced and brilliantly executed; one expected, however, more of starkness in "Le Gibet." The six Schumann works found the artist in complete and subtle command; he evoked sounds and moods which tied the six pieces into a poetic whole. V. K.

Philadelphia Orchestra, Eugene Ormandy conducting, **Robert Casadesus,** pianist, Nov. 25, E—On its third seasonal visit, the Philadelphia Orchestra under the skillful direction of Ormandy, gave an excellent all-French program, consisting of the Ravel Suite for Orchestra "Le Tombeau de Couperin," the D'Indy Symphony on a French Mountain Song for Piano and Orchestra, the Symphony in B-flat major of Chausson, and the Frank Symphonic Variations, for piano and orchestra.

Robert Casadesus, the soloist in the D'Indy and Franck works, as usual was superb in his command of blended technique, tonal coloring and interpretive artistry, particularly noticeable in his expressive playing in the D'Indy Symphony. Under Mr. Ormandy's baton, the orchestra provided in eloquent form both subtle and dynamic musical effects which made this evening's performances memorable ones. L. C.

National Symphony Orchestra, Howard Mitchell conducting, **Jorge Bolet,** pianist, soloist, Nov. 28, E—The annual New York visit of this Washington organization was regrettably made on an evening of torrential rain. Nevertheless, the hall was well filled and the audience showed considerable enthusiasm.

The chief novelty was a new Concerto for Piano and Orchestra by John La Montaine, 28-year-old American composer, commissioned for the National Symphony Orchestra by the American Music Center under a Ford Foundation Grant.

The Concerto is a three-movement work with predominantly melodious writing for the solo instrument and an accompaniment in bold design that sometimes seems to echo "Le Sacre." This disparity between solo part and orchestral background is less noticeable in the rest of the work—a slow and searching movement inspired by mourning for the composer's mother, and a strongly rhythmed, marching final section that presented an obvious bid for an ovation, which did in fact result. Mr. Bolet throughout toiled valiantly to exhibit the score in its best light, and he fully merited the recalls he shared with the conductor and the composer.

The opening work was Mozart's "Haffner" Symphony, played with a somewhat stressed Romantic feeling and with the strings sometimes not showing the smoothness a well-drilled organization like the National Symphony should. The closing work was Sibelius' stirring Symphony No. 1. R. K.

New York Philharmonic, Leonard Bernstein conducting, **Vladimir Ashkenazy,** pianist, Nov. 29, E—The evening started with Vivaldi's graceful Concerto in C major for Strings, Cembalo and Two Mandolins. This lovely work was played in a manner both intimate and subtly balanced. The Schumann Symphony No. 4 was both expressive and eloquent, the orchestra's tone full and vibrant. All the details of the rhythmic and melodic configurations emerged with clarity and sureness of design. Mr. Bernstein's is a robust reading of Schumann, poetic yet virile, romantic yet firm.

"Arcana" by Edgar Varèse, a work composed in 1927, proved to be a mystifying conglomeration of orchestral and acoustical effects devised to follow a sort of logarythmic pattern. The reaction of the audience was a mixture of bewilderment and uncertain approval.

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The young Soviet virtuoso, Vladimir Ashkenazy, turned in an expertly polished performance of the Prokofieff Concerto No. 2 in G minor. His playing is extraordinarily precise, and he had complete control over the technical difficulties presented by this taxing work. V. K.

Elisabeth Schwarzkopf, soprano, Nov. 30, E—The fine design of the program was the best part of the Schwarzkopf recital. One group never before sung in public held especial interest for the connoisseur of song. The items were three Strauss songs written by the composer for Lotti Speyer, a young lady whom Strauss met during one happy summer (1883). Fräulein Speyer willed the lieder, never publicized, to her niece in 1927, and early this year they were released for performance. Strauss was 19 when he wrote "Rote Rosen," "Die erwachte Rose" and "Begenung" expressly for the girl who had charmed him. Youthful in form but bearing his stamp, deliciously melodious and vocally exciting, these songs are welcome additions to Straussian repertory.

The start of the concert was slow, the soprano seemingly taking time to warm her voice, a period not aided by the tepid classic airs of the first group, lovely in line but over-familiar. The singer was more successful in the Hugo Wolf lieder, in which her voice showed tonal purity and varying degrees of interpretative color. She was ably accompanied by George Reeves, playing musicianly accompaniments. M. C.

Moura Lympany, pianist, Dec. 1, E—Miss Lympany began her recital with two Mozart works, the Fantasie in C Minor, K. 396, and the Gigue in G Major, K. 574, bringing to both a perfect technique and an inspired comprehension. She closed the first part of her program with a performance of Chopin's Sonata in B Minor, that seemed to this reviewer to grow ever finer as it progressed, ever more deeply felt and exciting. The Largo was of particular excellence; its progressions, of exceptional beauty, nevertheless may seem prolix beneath the fingers of lesser artists. Miss Lympany made it supremely lyrical, warm and fascinating, balancing its counter melodies, setting forth smoothly every detail. The last movement was the most satisfying fulfillment this reviewer has ever heard the sonata receive.

MARY MCMURRAY, *mezzo-soprano, was heard in a New York recital debut.*

The pianist continued her recital with Scriabin's strange Sonata No. 7, Opus 64, in one movement, none of the angular and cruel demands of which overtaxed her. Schoenberg's "Six Short Piano Pieces," Op. 19, was the second artistic apex for this reviewer; Miss Lympany understood these little esoteric epigrams, and she set them forth well. She closed her program with two of Liszt's Transcendental Etudes, No. 5 in B-flat Major ("Feux Follets") and No. 11 in D-flat Major ("Harmonies du Soir"). It was a deeply rewarding evening. J. L. B.

American Opera Society, Dec. 2, E—The presentation of Rossini's "Mosè" was greeted enthusiastically by the large audience. And there was much in the performance that merited praise. Arnold Gamson brings to each new project evident musicality and meticulous care for detail. He appears to have the gift of communicating to his ensemble his own love for forgotten or neglected works. Nevertheless this was not one of the superlative performances for which the group is noted.

The "Melodramma Sacro" seemed dullish and over-prolonged despite the mellifluous musical setting. There had been some judicious cutting, but further pruning was needed. The high moments of the music relied upon the frequent use of solo voices in formations ranging from duet to octet with a richly-hued choral and orchestral background. Unfortunately there were glaring musical slips among the solo singers and inaccuracies of blending and pitch obscured the Rossini pattern at times.

Most of the evening's excitement was evoked by Boris Christoff, making his New York debut in the commanding role of Moses. The powerful voice and dynamic vocal projection of the bass-baritone made his portrayal a distinguished one. He employed an arbitrarily dark and rounded quality which increased the sonority of his tonal delivery.

Outstanding was the consummate artistry of Jennie Tourel, singing the exacting airs of Sinaide with crystalline timbre and fluency. Chester Watson and Frank Porretta deserved especial commendation in smaller parts. Jon Crain used his fine, clear tenor voice courageously in the terrifying flights demanded of Amenfi, Pharaoh's son. Recalling the delicious fluency of Gloria Davy's voice in last year's "Anna Bolena," one was disappointed in her reading of the music of Anaide. But she received numerous ovations.

In the supporting cast were Giuseppe Baratti, a young and pleasant-voiced tenor; Debria Brown, with a sweet mezzo quality of tone; and Norman Scott, a resonant Pharaoh. The instrumental playing and the splendid choral singing (Margaret Hillis, director) were valuable assets. For this listener, the work needed scenery and costumes instead of the static concert form. Several seasons ago an operatic version of "Mosè" in the Brooklyn Academy of Music, although there were less celebrated proponents and some glaring flaws in performance (the Red Sea refused to divide at the climactic moment), was far more exciting. M. C.

Gabriel Banat, violinist, Dec. 3, E—The talented performer ranged widely through different schools of composition in his recital program. The novelty of the evening was the first performance of Alvin Etler's Concerto for Violin and Woodwind Quintet, in which the New York Woodwind Quintet assisted. The three-movement score is individual and

(*Continued on page* 36)

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COMMUNITY ANNUAL CONFERENCE

Top row, left, ROBERT STAFFORD; JOYCE MCLEAN *and* VELMA ANNE SMITH, *Community Concerts representatives with* SKITCH HENDERSON, *conductor and pianist. Top row, right,* EDGAR KNEEDLER, *Eastern Sales Representative, Columbia Artists Mgt.;* CARROLL GLENN, *violinist;* GARY GRAFFMAN, *pianist; and* WILLIAM BRINKOP, *Sales Representative for Columbia Artists. Second row, left,* DOROTHY DONAHUE, SALOME ROTHENBERGER *and* KAY ROBINSON, *Community Representatives, with* MR. KNEEDLER, *and* THOMAS THOMPSON, *Assistant in the Weinhold Division of Columbia Artists Mgt. Second row, right,* WALTER CASSEL, *baritone, with* AMY WILCOX, MISS ROBINSON, *and* JOHN SCHICKLING, *Community Concerts Representatives. Lower photo,* ALBERT DA COSTA, *tenor;* EILEEN FARRELL, *soprano; and* CHARLES O'NEILL, *tenor, exchange quips.*

SIXTY-ONE field representatives of Community Concerts, Inc., and its affiliate, Community Concerts of Canada, Ltd., convened in New York City on Nov. 17 for their 31st annual conference. Executives of Community and of Columbia Artists Management officially welcomed the representatives at the opening banquet, held in the Sky Garden Roof atop the St. Moritz Hotel. F. C. Schang, president of Columbia, announced at that time the intended election of Richard D. Yarnall and Gerald A. Devlin as directors and vice presidents of Columbia, changes which were later made official at a meeting of the board. Mr. Yarnall and Mr. Devlin also continue in their posts as vice presidents and field managers of Community.

This year the Community conference was held two weeks earlier than has been customary. Community executives explained that the change was made chiefly to make more time available in representatives' schedules for preparatory work with local Community Concert committees. Representatives began preparatory visits on December 1, a month earlier than in previous seasons. The earlier visits will also enable some local associations to make tentative arrangements earlier in the booking season for artists and attractions in particular demand. Representatives will also have additional time to help in the formation of new Community Concert Associations.

On weekday mornings, representatives met in conference sessions with company executives. Increased preparatory assistance to local associations became the dominant subject of these other aspects of Community's service. Presiding were David Ferguson, president of Community; Herbert O. Fox, vice-president and managing director; Gerald A. Devlin, vice-president and eastern manager; and Richard D. Yarnall, vice-president and western manager. Also leading discussions were Mrs. Ruth Enders Harvey and Miss Miriam Barker, booking directors; J. Warren Tapscott, executive assistant; Mrs. Arlene Steele, program director; and George Mullen, head of Community's Service Department.

Arthur Judson and F. C. Coppicus addressed the conference, and Columbia's roster of artists and attractions for the 1959-60 season was presented by F. C. Schang, Kurt Weinhold, William Judd, Humphrey Doulens, Leverett Wright, Schuyler Chapin, Miss Nelly Walter, F. C. Schang III, Thomas Thompson, Edgar Kneedler and Harry Beall.

■ Community's traditional opera party was given on Thanksgiving Day, with dinner at the Metropolitan Opera Club followed by the special Met performance of "Die Fledermaus." Featured in the cast were soprano Hilde Gueden and baritone Theodor Uppman. An outstanding event was the New York Philharmonic's performance of Beethoven's Ninth Symphony, Herbert von Karajan conducting, with soloists Leontyne Price, Maureen Forrester, Leopold Simoneau and Norman Scott. Other features were Carnegie Hall concerts by the Danish National Orchestra and the National Symphony Orchestra, Howard Mitchell conducting, with pianist Jorge Bolet as soloist. Representatives also enjoyed a performance of "The Music Man."

Some thirty-five artists and attractions were heard in special afternoon musicales during the two-week conference period. Representatives at-

Front row, left to right: GEORGE MULLEN, *Head of Community's Service Department;* J. WARREN TAPSCOTT, *Executive Assistant;* MIRIAM BARKER, *Western Booking Director;* RICHARD YARNALL, *Vice-President and Western Manager;* HERBERT O. FOX, *Vice-President and Managing Director;* DAVID FERGUSON, *President and Pacific Coast Manager;* GERALD DEVLIN, *Vice-President and Eastern Manager;* RUTH HARVEN, *Eastern Booking Director;* LEO BERNACHE, *Manager of Community Concerts of Canada Limited;* ARLENE STEELE, *Head of Community Program Department;* MARY RUDER, *Head of Community's Contract Department. Second row from front: Field Representatives (left to right),* JOHN SCHICKLING, AMY WILCOX, LEON HARRELSON, PAULINE WALSTON, WARREN RHIND, LUCILLE SCHREINER, BOB STAFFORD, MARGARET BLACKBURN, TINY STACY, JACK HOWELLS, DOROTHY SCHORY, DON WITHAM, ELIZABETH TAYLOR, FLORENCE STRANDBERG, INGA WILLIAMS, ELIZABETH MANN.

Third row from front: Field Representatives (left to right), EBBA MATTSON, MABEL ROETH, KAY ROBINSON, BILL ALEXANDER, DOROTHY DONAHUE, HAL ABBEY, PEARL SUMMERS, JERRY WAX, GAY SANDELIN, RICHARD JARVIS, EDITH LEROY, LOIS HELLER, LILLIAN KILGARRIFF, PATRICIA CAMERON.

Fourth row from front: Field Representatives (left to right), LEONARD EXUM, CAMELIA CAMPBELL, ELIZABETH LOVEJOY, MARGARET WARWICK, MARJORIE KEGLER, MARY KELLEY, JESSIE BRADLEY, MARJORIE COONEY, JOYCE MCLEAN, VELMA ANNE SMITH, IRENE STRAUB, SALOME ROTHENBERG, JERRY COSTA, GORDON BENGSTON.

Fifth row from front: Field Representatives (left to right), JOHN BAUER, TOM PENDLETON, CLAY WHITE, TOM SUMMA, GEORGE BLAKE, RICHARD MCCOLLUM, JOHN SHELDON, RICHARD SWINSON, CARL DAHLGREN, JOHN CUNNINGHAM, STUART NALL, CHARLES WINTER, MICHEL VERMETTE.

tended Town Hall recitals by Mary McMurray, mezzo-soprano; pianists Herman Godes and Theodore Lettvin; and Elena Nikolaidi, contralto. Grant Johannesen's piano recital at Carnegie Hall and Coleman Blumfield's at Kaufmann Memorial Auditorium were additional features.

The directors of Community Concerts of Canada Ltd. assembled on Nov. 28 for their annual meeting and subsequently joined representatives for the remaining events of the conference. Included on the board was M. l'Abbé Georges Beaulin of Rimouski, Quebec; Roy Cole of Hamilton, Ontario; James Willis of Halifax, N. S.; and Gordon Henderson, counsel.

The traditional closing party of the conference was held this year on Nov. 29 in the Steinway Concert Hall. The more than 300 guests included Community representatives, artists under Columbia management and officers of local Community Concert Associations.

Karajan to Conduct Opening Of Vancouver Festival

Herbert von Karajan has been engaged to conduct the opening concert of the Second Vancouver Festival. The festival will begin on July 11 or 13—final arrangements are not complete at this time—and end Aug. 15. Oivin Fjeldstadt, conductor of the Oslo Philharmonic, has also been engaged. Others announced to participate by Nicholas Goldschmidt, artistic and managing director of the festival, are: Elisabeth Schwarzkopf, soprano; Zara Nelsova, cellist; Betty-Jean Hagen, pianist; the Hungarian Quartet; the Bach Choir of Montreal; and the Takarazuka Dance Revue, an all-girl group from Japan, which also includes singers. Gluck's "Orpheus" will be produced with Kerstin Meyer, Swedish contralto, as Orpheus.

Three Canadian composers have accepted commissions to write scores for the festival—Harry Somers, a String Quartet; Pierre Mercure, now living in Paris, a symphonic work; and Robert Turner, several songs. Schiller's drama "Mary Stuart" will be directed by John Reich. A film festival will present films from 25 countries, and an exhibition of French Canadian art and handicrafts is being assembled by Gerard Morisset, curator of the Provincial Museum of Quebec, to be shown at the Vancouver Art Gallery. The festival will inaugurate Vancouver's new air-conditioned auditorium seating 2,900, and with elaborate stage and lighting facilities.

1959 Vienna Festival Programs Announced

The Vienna International Music Festival for 1959 will open with a hearing of Haydn's "Seasons," marking his Memorial Year (150th death anniversary), and a concert of Ravel works by the Vienna Symphony under the American conductor Lorin Maazel on May 31. Thomas Schippers will conduct Russian works on June 2, with David Oistrakh as soloist. Werner Egk on June 5 will lead scores by Gottfried von Einem, Nicolas Nabokov and himself. On June 10 Georg Solti will conduct the "Requiem" by Boris Blacher. Paul Hindemith appears on June 12 as director of his own works and Haydn's "Cecilia" Mass, with Irmgard Seefried and Wolfgang Schneiderhan as soloists.

Guest organizations to appear include the Stuttgart Chamber Orchestra, under Karl Muenchinger; the Bamberg Symphony Orchestra, under Josef Keilberth; the Cologne Broadcasting Orchestra, under K. H. Stockhausen and Pierre Boulez, leading their compositions and others by Nono and Henze; and the Philharmonia Hungarica under Paul Sacher in works by Britten, Bartok and Martinu. Other conductors appearing will include Herbert von Karajan, Rudolf Kempe, Karl Boehm and Ferenc Fricsay. Among the soloists will also be Wilhelm Backhaus, Nathan Milstein, Enrico Mainardi, Zino Francescatti, Yehudi Menuhin, Geza Anda, Wilma Lipp and Hermann Prey. The festival closes on June 21.

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The Common Sense Of Singing

By JULIUS GUTMANN

A VOICE TEACHER is, in some respects, like a doctor. The physician must possess the knowledge requisite for diagnosing the ailments of patients and prescribing cures, and a good voice teacher should know all the defects of vocal emission and the procedures for correcting them. Just as the study of medical textbooks alone is not sufficient to produce a good doctor, so the study of books on voice, although very useful, is not enough to produce a good singer. Teachers with knowledge of the defects of vocal production, their causes and cures, are essential.

It is not necessary for a voice teacher to have a good voice, although possession of one is desirable and useful for demonstration purposes. But whether lacking a voice, or even with a good one, a teacher needs a certain pedagogic talent.

A great variety of methods exists in the field of vocal production. Many are futile, even harmful; others are constructive and beneficial. Nevertheless the pupil must have faith in the teacher. Mutual patience and assiduity are indispensable, and both should be exercised—until, of course, the pupil discovers that work with the teacher is ineffectual, or the teacher concludes that the pupil's endowments and intelligence are insufficient for the aim of, at least, developing into an acceptable singer.

■ If a singer is unsuccessful, it is vain to blame others. It is more sensible and realistic to exercise honest self-examination and criticism, or to secure the advice of an expert on voice and singing who is forthright in the expression of his or her judgments. In case of poor results, possibly the voice lacks a good enough quality, the vocal production may be faulty, the intonation inexact, or the singer's musicianship and artistry inadequate.

Many of these factors can be improved under the tutelage of a really good teacher. Even artistry can often be increased by working with a coach who has the knowledge and insight for detecting whatever latent artistry exists in the individual and the possibilities for developing it.

A singer should cultivate self-hearing as much as possible. Only by the exercise of this function can he or she become conscious of defects of vocal emission and of artistic expression.

The voice should never be throaty, guttural or raspy, nasal or breathy, forced or screechy. A good voice is free and flowing, unforced, mellow, musical and resonant.

Many condemn and taboo the so-called "falsetto." But a study of the masters of the Bel Canto period will show that, if properly used, head tones may be of enormous value. A number of famous singers have excelled partly because their "falsetto" was developed and merged into the voice as a whole during training.

■ Clear diction is of utmost importance. Text is no less important than the music. When the problems, or difficulties, of vocal production have been overcome, clear diction in any language may become almost automatic.

A distinction must be made between excellence of diction and pronunciation. The latter is the manner in which people of different regions are accustomed to articulate words; the former is the clarity of their articulation.

An important thing is not to use deliberate, exaggerated movements of the jaw and lips. To do so is not uncommon today. But it does not help in securing clarity of diction. Just the reverse! In addition, these exaggerated movements impose strains on the vocal apparatus. In all singing, the jaw should be loosely dropped and the lips be allowed to move reflexively.

Grimacing results if deliberate, exaggerated movements of the jaw and lips are resorted to in the mistaken belief that clear diction is thereby secured. In addition to interfering with good vocal production and actually militating against clear diction, it is also visually unesthetic, ugly.

JULIUS GUTMANN *is seen above in the role of Nevers in "Les Huguenots" and at left in a studio picture.*

■ Dietrich Fischer-Dieskau is acclaimed as one of the outstanding concert singers of today. What are the ingredients of his magic? Are they not basically his clear voice, which enables us to understand every word he sings; his flowing legato; his ability of swelling from *piano* to normal volume or to a ringing *forte;* and the fact that he spins out with ease the longest phrases in one breath? It is relevant to know that while he is outstanding as a concert singer, he also sings dramatic Wagnerian roles at Bayreuth.

The classifications of "dramatic" and "lyric" voice do not mean much. You have to be a good singer *per se.* Drama and lyricism are essentially ingredients of the content of music. Lilli Lehmann, one of the great sopranos, sang with equal brilliance lyric and dramatic Lieder and dramatic and lyric opera roles. Many other singers could be named who shone in both categories, regardless of the nature of their voices.

All singers should strive to develop clear, mellow, unforced, resonant voices; should cultivate flexibility and agility, fine musicianship and artistry. A really good singer can with confidence sing any type of song in the knowledge that he or she will not be shamed, and can undertake any type of role with an assurance of communicating the intention and spirit of the composer.

Julius Gutmann, basso, now resident and teaching in New York City, has sung in opera houses of Berlin, Hamburg, Paris, London, Prague and Buenos Aires, under conductors including Felix Weingartner, Richard Strauss, Bruno Walter, Sir Thomas Beecham, George Szell, Fritz Stiedry, Carl Boehm and Max Rudolf. He has shared the stage with such eminent personalities as Lotte Lehmann, Beniamino Gigli, Tito Schipa, Lauritz Melchior, Richard Tauber and others.

CIVIC CONCERTS MARK PROGRESS AT 38th CONFERENCE

All Photos by Sedge LeBlang

Top photo, left, reading clockwise, beginning at upper left: MRS. JESSIE RICHMOND, BOZIDAR KUNC, *pianist;* MISCHA ELMAN, MARINA SVETLOVA, ZINKA MILANOV, LUBEN VICHEY, JEAN MADEIRA, MARTHA LIPTON, DR. NAHUM WINER *and* LEYNA GABRIELE. *Top photo, right,* ZINKA MILANOV *seated, with left to right:* ROY J. WILLIAMS, *Southern Division Manager;* THOMAS M. REILLY, *Vice-President and Treasurer, National Artists Corp.;* PAUL F. FAIRLY, *Northwestern Div. Mgr.;* LUBEN VICHEY; ROBERT E. MISENHEIMER, *Western Division Manager. Lower photo, left, standing,* JOSEPH BOARDMAN, *baritone;* THOMAS MARTIN, *conductor, with his wife,* RUTH, *of "Opera on Parade";* DAVIS CUNNINGHAM, *tenor; seated,* MRS. ERMA DAVIS, *Regional Director, and* MRS. MARGARET MARY MUSSO, *Civic Representative. Lower photo, right,* RICHARD F. NORDHAUSEN, *Civic Representative;* LAURA CASTELLANO, *soprano;* DAVIS CUNNINGHAM; MRS. MARY MCGLONE, *Civic Representative.*

Civic Music entered its 39th year on Dec. 1 when the National Staff of Civic Concert Service met in New York City for the Annual Conference. Twelve extremely active days followed during which a new season of service began to take form in morning business sessions held daily in the offices of Civic's sister company, National Artists Corporation, at 711 Fifth Avenue. In addition, there were recitals by artists of NCAC at Carnegie Recital Hall in the afternoons, and a full schedule of social gatherings, Broadway plays and concerts in the evenings.

The conference began with a cocktail and buffet supper party in honor of the Civic representatives given by Luben Vichey, President and General Manager of Civic Concert Service, Inc., and National Artists Corporation, and Mrs. Vichey at their home at 1107 Fifth Avenue. Some 200 people, among them many artists of the musical world, were present at this inauguration of Civic's 39th year as a prime exponent of the Organized Audience System of presenting cultural events.

The initial business session was opened by Mr. Vichey, who also presided at subsequent sessions. In his remarks he emphasized the importance of keeping in step with both the expanding national economy and the progressively higher standard of musical presentations with a result worthy of emulation everywhere.

"This is true for American cities which do not yet have the Organized Audience Plan and also for European countries which have not yet witnessed the advantages of this typically American idea—the Organized Audience Method of presenting concerts as originated by Civic Concert Service 38 years ago," Mr. Vichey stated.

"I want to congratulate all of you because you are responsible for a development that has made this year one of the best in Civic's history. Not only have you organized more new associations than in any year since Civic Music's inception, but you have done a beautiful job of maintaining existing associations at their highest level of success. There is a growing realization throughout the country that the surest way to continue presenting live music is through the nonprofit cooperative plan under which Civic has operated for so many years," he said.

Mr. Vichey presented to the Civic field staff Thomas Reilly, Vice President and Treasurer of National Artists and Civic, and then the four Division Managers: Mrs. Benita Shields, Northeastern Maanger; Roy Williams, Southern Manager; Paul Fairly, Midwestern Manager; and Robert Misenheimer, Western Manager. He also announced the appointment of John Bordeaux as Regional Director.

Members of various departments of Civic Concert Service and its parent company, National Artists Corporation, briefed the field staff on the functions of the personnel in New York, establishing a close liaison between the field and the home office. Those who spoke included Mrs. George Brannan, Booking Director; Mrs. Helen Williams, Director of Information Services; Miss Martha Smith, Director of Public Relations; Miss Margaret Maccorkle, Program Director.

Among the events on the social calendar were a late evening party

Buffet Supper at the home of LUBEN VICHEY, *President of National Artists Corp. and Civic Concerts, and* MRS. VICHEY, *during the 38th Annual Civic Conference.*

at Chez Vito given by Leyna Gabriele, a party after his Carnegie Hall recital given by Gabriel Banat, cocktails and a buffet at the home of Sylvia and Benno Rabinof, a brunch at the home of Mildred Dilling, and a luncheon given by Walter Hautzig in the White and Gold Room of the Plaza Hotel.

The representatives also attended many concerts and recitals, culminating in Mischa Elman's Golden Jubilee Recital at Carnegie Hall, the 50th anniversary of his New York debut at 16.

CINCINNATI

■ The entire program of the Cincinnati Symphony Orchestra's sixth pair of subscription concerts (Nov. 21, 22) was given over to the first local performance of the Jose Limon dance company and attracted huge crowds. In fact, increased interest in the symphony orchestra is evidenced by the attendance, which is far ahead of that in recent years. "Ritmo Jondo" of Carlos Surinach (a first Cincinnati performance) introduced the audience to Limon's modern and stunning method of choreographic expression. Dance was intimately fused with music in the poignant adagio of Vivaldi's Concerto Grosso in D Minor. "There Is a Time" by Norman Dello Joio and "The Moor's Pavane' to music by Purcell rounded out an unusual program.

The seventh pair of symphony concerts (Nov. 28, 29) proved disappointing in several respects. For the orchestral framework two works new to Cincinnati were presented. The first, "Encounter" by Charles Turner, has little to say but says it in a most engaging manner. The second, "Crazy Horse" Symphony by Charles Mills, a tribute to the bold spirit of one of Chief Sitting Bull's assistants at the liquidation of General Custer, was a world premiere. It bears many of the technical earmarks of Aaron Copland and Roy Harris. Conductor Max Rudolf and the orchestra did well by the new symphony, although repeated hearings may prove it to possess more value than was apparent at first.

Robert Casadesus gave serenity and élan to his playing of the César Franck Symphonic Variations, in spite of glaring differences of opinion between him and Conductor Rudolf regarding accents —a result, apparently, of no rehearsal with the orchestra because of transportation difficulties. However, the ravishing and ethereal delicacy of the last two movements of the Mozart C-Minor Piano Concerto (K. 491) erased all memories of what had gone before.

■ A century and a half ago, during the first week of December, Beethoven premiered his "Pastoral" and Fifth symphonies, plus his Choral Fantasy for piano, chorus, and orchestra, and various other works at an overlong concert in Vienna. In honor of this event, but under far more favorable circumstances, the Cincinnati Symphony presented these same works at the eighth program (Dec. 5, 6) with much success.

The Choral Fantasy introduced to Cincinnati the young pianist Stanley Babin, who performed his task with taste and skillful ease. When the College-Conservatory of Music Chorus joined its forces with memories of the Ninth Symphony's "Ode to Joy," the end result was eminently gratifying. Rudolf gave the "Pastoral" a straightforward, honest interpretation, with no sentimental indulgence. A dramatically effective reading of the great Fifth closed the concert.

It is decades since this listener has heard so poignant a singing tone as Rudolf achieves in the strings. This was especially true in the light Symphony in C Major ("Singuliere") by Franz Berwald, which introduced a little known 19th-century composer and a pleasing work to the audience (Oct. 31, Nov. 1).

Joseph Fuchs treated the Mozart G Major Violin Concerto (K. 216) in a somewhat cold manner, that was little reminiscent of his appearance with the orchestra two years ago. A zestful, sonorous presentation of Cowell's "Hymn and Fuguing Tune No. 3" (new to Cincinnati), Roussel's "Festin de l'Araigneé," gleaming in prismatic colors, and a majestic Prelude from "Die Meistersinger" completed a delightful concert.

The choice of Hindemith's "Philharmonic Concerto" to open the fifth pair (Nov. 14, 15) gave Rudolf opportunities to show what he has wrought with his new instrument, in terms of balance and virtuosity. The Hindemith variations, however, are pure cerebration and technical skill.

Maria Tipo, in the Saint-Saëns Piano Concerto No. 5, in F Major, by her delicacy, surety of touch, and amazing virtuosity struck sparks from this work, to whose accompaniment Rudolf brought the touch of a master. The Schubert Symphony No. 9, in C Major, of "Heavenly lengths," was a triumph for orchestra and conductor.

The Cincinnati Matinee Musicale Club opened its season with a recital by Jennie Tourel that was a model of program-building. While vocally not at her best, Miss Tourel again proved one of the world's ranking artists, displaying remarkable facility in coloratura passages and a fine sense of textual content. Paul Ulanowsky was once again a finely cooperative artist.

Dietrich Fischer-Dieskau, whose United States debut was made in Cincinnati several years ago, gave a recital on Nov. 19 of almost unapproachable excellence for the Matinee Musicale Club. His program, confined to Schubert and Schumann, in which each song was a miniature music drama, displayed infinite expressivity and tonal variety. Paul Ulanowsky was the fine collaborator of this unexcelled lieder recital team.

For its opening event, the College-Conservatory Artist Series presented Vladimir Ashkenazy in piano recital on Nov. 5. The young Russian visitor's program was most enjoyable for its qualities of virtuosity, freshness and youth.

LOUIS JOHN JOHNEN

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HARPIST-COMPOSER

National Association of Concert Managers Announces Plan to Aid Young American Artists

Some 70 national concert managers of the United States and Canada met in New York on Dec. 15, 16 and 17 at the annual conference of the National Association of Concert Managers.

One of the most important events was the action taken on the final day of the meeting, when unanimous approval was given to the formation of a Young American Artists Committee. It is the plan of this committee to tie in with one or more established musical awards and offer to the winner of this award contracts for recital appearance in some 30 cities across the nation.

A spokesman for the NACM said: "The belief is well founded that any young American artist, given such exposure in 30 major cities of the nation and Canada, with press and public reactions, may well develop into a figure in American music of major importance. Such is the intent, and with the backing of the major managers across the nation, the accomplishment seems quite possible.

"For many years concert management has been charged with overemphasis on European artists. Many felt that an American artist too often needed to travel to Europe to be 'discovered.' This plan. when it is finalized, and it is hoped to have it effective for the 1960 season, will give immediate recognition across the nation to the award winner."

Of importance also was a Code of Ethics issued by the organization,

Left to right, seated, MRS. HENRY COLBERT, ADA COOPER, HENRY COLBERT, MARKS LEVINE, O. O. BOTTORFF, SOL HUROK, *and* DAVID LIBIDINS. *Standing,* F. S. OLMSTED, RALPH FROST, HERBERT BARRETT, TOM CRILE, *and* ELSIE DILLINGWORTH.

which considers: relations between local managers, the local manager and the artist, the local manager and the booking manager, and the booking contract; it also includes as special "exhibits" the application of the rule for labor charges and for equipment costs, the latter setting forth exactly what the local manager shall provide in the way of materials for the recital. The final section relates to the program for the concert which the local manager must provide.

The complete text of the Code of Ethics will be printed in MUSICAL COURIER's annual Directory Issue, to be published this month.

Ralph Frost, of the University of Tennessee, was re-elected president of the Association. Archie N. Jones, University of Texas, was named vice-president; Thomas Iannaccone, Rochester, vice-president; Fay Olmsted, Pittsburgh, secretary; and Mrs. S. B. Everts, Syracuse, treasurer. The new Board members elected are: Marvin McDonald, Atlanta; Harry Draper, Nashville; Thomas Iannaccone, Rochester; Mrs. S. B. Everts, Syracuse; and James Lombard, Minneapolis.

WASHINGTON

■ A new Piano Concerto by John La Montaine received its first performance anywhere at recent concerts of the National Symphony Orchestra. The work was commissioned by the Symphony under a grant from the Ford Foundation, honoring the 11th anniversary of the International Music Fund. As played by Jorge Bolet, the concerto lived up to expectations. Its spacious structure was slightly reminiscent of Brahms (especially in the constant use of the keyboard's extremities), but its harmonic and rhythmic strength had closer kinship with Bartok. The first and last movements, full of dark and stringent accents, made a contrast to the lyrical slow movement, written in a poignant vein.

For good measure, Bolet added a lively reading of Rachmaninoff's Paganini Variations. Howard Mitchell began the program with glistening Ravel — "Le Tombeau de Couperin," a piece in which the orchestra excels. The silken sound was a matter for pride and rejoicing, as well as for pure pleasure. The orchestra had never been in better form, as it prepared to set forth with the same program for a New York concert.

■ The Opera Society of Washington launched its third season with a lively presentation of Mozart's "Le Nozze di Figaro." The brilliant young cast had as its principals Donald Gramm and Judith Raskin (Figaro and Susanna), and John Reardon and Irene Jordan as the Count and Countess. Baltimore's Phyllis Frankel sang Marcellina, genial Stanley Carlson Bartolo, and a newcomer, Robert Schmorr, scored an impressive operatic debut as Basilio. Nadja Witkowska, Robert Trehy, and John Kuhn as Barbarina, Antonio and Don Curzio gave the ultimate polish to an ensemble of balanced brilliance. One of the major delights of the production was the Cherubino of Eva Wolff, who interrupted a Fulbright Scholarship year in Germany to sing in "Figaro" with the Opera Society. Paul Callaway conducted the National Symphony in a lightning-paced yet perfectly sustained whole. Listeners who stopped to consider thanked their lucky stars that they could hear such a virtuoso chamber orchestra, composed mainly of first desk players, in the opera house.

The singers involved with this "Figaro" included the director, Met baritone Ralph Herbert, who directed with a sure touch. William Pitkin's decorative sets were reversible for quick scene changes, and were handsomely lit by James Waring. Members of the Washington Ballet, under Frederic Franklin's direction, danced the third act Fandango, thus completing a three-way collaboration of Washington's own performing arts.

■ The Institute of Contemporary Arts recently sponsored an evening of music by five Washington composers. All but one of the works were being performed for the first time, and there was more than enough freshness and inspiration to convince a skeptic that American composers have a future, after all.

Robert Parris' setting of Robinson Jeffers' poem "Night," for string quartet, baritone and clarinet, had a nocturnal, velvety richness, Russell Woollen's quiet "Peter and Paul," for baritone and string quartet, showed the skill and depth typical of this composer. Caylor Bowen's three songs to poems of Sara Teasdale disclosed a brand,new talent.

Perhaps the outstanding work on the program was Robert Evett's "Billy in the Darbies," a long "scena" for baritone, strings and clarinet. It was lush, melodious, beautifully colored music, crowned by the interplay of the voice and the clarinet in subtle patterns. The heroic baritone involved was John Yard, who sang with musicianship, taste and variety of nuance. CONSTANCE HELLEN

REVIEW OF RECORDED MUSIC

Reviewed by Mary Craig, Arthur Cohn, G. A. Devlin, Kenneth Henry, Russell Kerr, T. W. Thompson.

MODERN CHORAL MUSIC

Foss: "PSALMS; "BEHOLD! I BUILD AN HOUSE." **Shifrin:** SERENADE FOR FIVE INSTRUMENTS, *ROGER WAGNER CHORALE, ROGER WAGNER, COND.* Composers Recordings CRI-123. Lukas Foss and Seymour Shifrin in 1957 each won awards offered jointly by the American Academy of Arts and Letters and the National Institute of Arts and Letters. The record is intended to complement aurally the exhibitions held of the work of similar award-winners in the fields of sculpture and painting.

The first work, Foss's *Psalms,* is trisectional, beginning with a tenuous tenor line ("I will lift up mine eyes unto the hills") against brief arpeggiated chords in the piano, which is played by two persons (here, the composer and James MacInnes), and closing with a similarly gentle choral section ("The Lord is my shepherd"), sounding most antique and hollow, like slowed organum; these two flank an intricately organized and powerfully and expressively conceived contrapuntal central development ("O Sing unto the Lord a new song") that by its undeniable effectiveness and originality (and by its great demands upon all the performers) dominates the work. The similar elaborateness and power of *Behold! I Build an House* make it an excellent foil for the first work, since both emphasize Foss's peculiar ability to prepare for his many dissonances so masterfully that the harshest of them sounds beautiful.

Seymour Shifrin's *Serenade* calls for oboe, clarinet, French horn, viola, and piano. The three movements give the idea of an aural mosaic: the ideas are mostly presented in brilliant bits and scraps, moving rapidly from one color and idea to another. This is especially true of the opening Allegro; the Largo elects somewhat longer phrases and the Presto molto intersperses rapid multivoice passages through writing that continues to be mosaic.

Composers Recordings are among the most significant being produced today, presenting as they do the newest and most exciting works by young Americans. To become acquainted with them is to enter a fresh and brilliant world of music that is distinctly different from the ordinary idea of what "modern" music is. J. L. B.

FOR STRING ORCHESTRA

Corelli: TWELVE CONCERTOS FOR STRING ORCHESTRA AND HARPSICHORD, OP. 5, *GLI ACCADEMICI DI MILANO, DEAN ECKERTSEN, COND.* Vox DL 423-1, 2, and 3. The Vox series of Corelli recordings has already established a high place in the LP repertoire. The latest set of three discs only reemphasizes the magnificence of the composer, without discounting the perceptive eloquence and properly proportionate treatment given the concertos by Eckertsen. The art of performing music of this period is the artistic mirroring of pure music itself. Ostentatiousness quite often is the mark of the orchestral transcriber, as well as the editor; quite often the conductor is just as guilty in his attempt to promote self-importance. These negati[illegible] are not found in this set of perfor[illegible]nces, all of which are stimulating and for the most part of Corellian purity. It must not be overlooked that the dozen works are transcriptions of the original trio sonatas for concerto ensemble by Geminiani. This joins composers in a creative project. Vox has given the records beautiful packaging and there are voluminous notes. Why then, is not care given to proper editing of the liner copy? Number 7 is listed as D minor in the heading, and major in the notes, and Number 11 similarly is listed as major and minor in two places. The notes are erudite, but written in an odd mixture of foreignized English. They should have been edited; the proofreading of the finished material is very careless. A. C.

ROMANTIC KEYBOARD

Schubert: IMPROMPTUS, OP. 90, 1-4; OP. 142, 1-2, *WALTER GIESEKING, PIANO.* Angel 35533.

Schubert: IMPROMPTUS, OP. 142, 3-4, DREI KLAVIERSTUCKE (1828), *WALTER GIESEKING, PIANO.* Angel 35534.

Schubert: MOMENTS MUSICAUX, OP. 94. **Schumann:** WALDSCENEN, OP. 82, *WILHELM BACKHAUS, PIANO.* London LL 1725.

The exquisite coloring and finesse which characterizes Gieseking's recordings of French repertoire are in full evidence in these Schubert discs. The Impromptus present interpretive problems which are squarely met by Gieseking within his own range of projection and dynamics and the results are intensely satisfying. Backhaus' Schubert is more masculine and direct. His approach to the music, while different from Gieseking's, is logical and rewarding. The Schumann seems less interesting, but still is a performance of high order. We are fortunate to have these discs from two such masters of the keyboard. T. T.

Dussek: SONATA IN F SHARP MINOR, OP. 61, SONATA IN C FOR FOUR HANDS, OP. 32, SONATA IN B FLAT, OP. 45, NO. 1, SONATINA IN F, OP. 20, NO. 3; *HEIDA HERMANNS AND RUTH STONERIDGE, PIANISTS.* Contemporary SFM 1002. It can be expected that The Society for Forgotten Music (now functioning solely in the recorded performance) will present interesting music. What is not always expected is the major surprise. Second sight is far better than no recognition whatsoever. Every work on this release is a fascinating creative image, music that is warmed by romantic climate. The performances are excellent (Miss Hermanns has the greater share of work and plays persuasively). Haydn called Dussek "a most deserving musician." This recording deserves attention. A. C.

CHAMBER MUSIC

Chausson: QUARTET IN A MAJOR, OP. 30; *ANDRÉ PREVIN, PIANIST; WITH MEMBERS OF THE ROTH QUARTET: FERI ROTH, VIOLIN; LAURENT HALLEUX, VIOLA; CESARE PASCARELLA, CELLO.* Contemporary SFM 1003. This rarely-heard piano quartet is more optimistic in tone than most of Chausson's. But the interconnective (cyclic) method employed is typical of the composer, one of the followers of Franck. Whatever the arguments there is no doubt of cohesive results. In the performance the tonal quality tends to be somewhat tight, contained and does not give full justice to the harmonic motility. Chausson's overabundant voice-movement, chordal mutations, and melodic shifts must be carried by warmth of tone. The members of the Roth group otherwise satisfy, as does the excellent pianist. A word of thanks to Mr. Duke for his excellent liner notes. This label's output most certainly deserves consideration by record-purchasers. A. C.

Thuille: SEXTET IN B-FLAT, OP. 6; *JESUS MARIA SANROMA, PIANO, THE BOSTON WOODWIND QUINTET.* **Dvorak:** SERENADE IN D MINOR, OP. 44, *THE BOSTON WOODWIND ENSEMBLE, SAMUEL MAYES, 'CELLO; GEORGES MOLEUX, BASS, ERIC SIMON, COND.* Boston Records B-410. This reviewer, who had never before heard much of Ludwig Thuille (1861-1907), was most agreeably surprised by the somewhat Schubertian but still original and well-wrought mixture of classicism and romanticism revealed by this engaging, sonorous and lyrical work, splendidly and uniquely performed here. It is a forgotten document that one cannot help respecting and thoroughly enjoying. Dvorak's work is a perfect companion, written in the same happy and lyric vein, belying at every turn its minor mode. The record is beautifully and thoughtfully prepared, the sound excellently smooth. We look forward to more of the fine things coming out under the label of Boston records. J. L. B.

'CELLO CONCERTOS

Haydn: 'CELLO CONCERTO IN D, OP. 101; **Vivaldi:** 'CELLO CONCERTO IN E MINOR; **Boccherini:** 'CELLO CONCERTO IN B FLAT. *BAMBERG SYMPHONY, JONEL PERLEA, CONDUCTOR; GASPAR CASSADO, 'CELLIST.* Vox PL 10.790. In these three baroque concertos, 'cellist Cassado displays facility with long-spun lyric phrases and a darkly glowing tone, as well as technical ease. In the Haydn concerto, however, this delight in lingering sonorities, lovely as they are, leads to tempos that are exceptionally leisurely. There is somewhat too little contrast between the speeds of the three movements, with a resulting heaviness of mood, and the cadenzas are less classic than romantically Hungarian. The two Italian 'cello works are heavily edited, and have been given a marked 19th Century accent. But the richness of the playing throughout is in itself a compensation. The orchestra gives the soloist fine support. Hi-fi: extremely realistic. K. H.

VOICE AND ENSEMBLE

Mahler: DAS LIED VON DER ERDE. *SYMPHONY ORCHESTRA OF THE SOUTHWEST GERMAN RADIO, BADEN-BADEN; HANS ROSBAUD, CONDUCTOR; GRACE HOFFMANN, ALTO; HELMUT MELCHERT, TENOR.* Vox PL 10.910. All ache and longing, this symphonic cycle of six songs based on 8th Century Chinese poems, is one of the most complete embodiments of *Weltschmerz* in all music. Miss Hoffmann conveys the mood beautifully. Her voice is a pure-toned instrument, even in all its registers and in the vast leaps her exact pitch, as well as timbre, are reminiscent of Flagstad. Melchert is excellent in two of his three songs, with a strong, flowing heroic tenor, but his opening solo is marked by a heavy vibrato when he sings at top volume. The orchestra, in its pulsating, soaring phrases, also sustains the atmosphere of supersaturated Romanticism that is the essence of this work. K. H.

OPERATIC ARIAS BY VERDI AND BELLINI. *BORIS CHRISTOFF, BASS. ORCHESTRA AND CHORUS OF THE ROME OPERA, CONDUCTED BY VITTORIO GUI; CHORUS MASTER, GIUSEPPE CONCA.* High Fidelity Capitol G-7125. Christoff is a flamboyant singer, and this recording gives him ample opportunity to display his vocal opulence and dramatic projection. The Verdi arias, "Il santo nome di Dio" (Act III of "La Forza del Destino"); "Il lacerato spirito" (Prologue, "Simon Boccanegra"); "D'egitto la sui lidi" (Act II, "Nabucco") and "Del futuro nel bujo discerno" (Act III of the same opera) are performed with richness of tone and eloquence of style. The singer's voice is beautifully controlled and capable of a great variety of shading—from well-supported *pianissimos* to virile and resounding *fortes*. It is unfortunate that the artist at times displays a certain affectation in his approach to some vocal passages. He has a

BORIS CHRISTOFF

KIRSTEN FLAGSTAD

tendency to substitute a somewhat contrived pathos for genuine emotion. These lapses are infrequent however, and for most of the record the singing is magnificent. The artist deserves to be commended for his eloquent rendition of the recitatives—an art in itself.

The Bellini arias, "Il sul colle" and "Vi ravviso," both from Act I of "Norma," display a beautifully controlled legato, lovely mezza-voce (all too rare today), great vocal mobility and perfect intonation. Though the chorus is slightly flat in some of the softer passages, the sound throughout is good and the balance well controlled. A vivid, eloquent record. V. K.

OPERATIC ARIAS BY LEONIE RYSANEK, SOPRANO. *ORCHESTRA UNDER THE DIRECTION OF ARTURO BASILE. (RECORDED IN ITALY).* **Verdi:** "PACE, PACE MIO DIO!" (*LA FORZA DEL DESTINO*), "RITORNA VINCITOR" (*AIDA*), CANZONE DEL SALCE AND AVE MARIA (*OTELLO*). **Puccini:** "VISSI D'ARTE" (*TOSCA*), "IN QUESTA REGGIA" (*TURANDOT*). **Giordano:** "LA MAMMA MORTA" (ANDREA CHENIER). **Mascagni:** "VOI LO SAPETE" (CAVALLERIA RUSTICANA). RCA Victor LM 2262. One of the newest imports from Europe, Rysanek is already established as a dramatic soprano of the first order. Her singing in the recording of Strauss' "Die Frau Ohne Schatten" some two years ago revealed her impressive command of German opera. This record of Italian arias illumines another important facet of her art. Clearly, Miss Rysanek does not sing Italian opera like the Italians, but the technical and intellectual forces behind her performance are superior in meeting its demands. The voice is freer in the high tessitura, where it moves with utmost ease and great beauty. Basile gives good support. T. T.

THE ART OF KIRSTEN FLAGSTAD. RCA Camden CAL. 462. When one considers that all of the music on this disc wes recorded between 1935 and 1937 (this great musician was then about 40 years old), the actual sound becomes all the more remarkable. The works included are: Beethoven's "Ah! Perfido"; "Abscheulicher, wo eilst du hin?" from *Fidelio;* "Ozean, du ungeheuer," from Weber's *Oberon;* "Du bist der Lenz" and "Ho-yo-to-ho" from Wagner's *Die Walküre;* Elsa's Traum and "Euch lufften die mein Klagen" from his *Lohengrin;* and "Dich, teure Halle" and Elizabeth's Gebet from *Tannhäuser*. This is surely one of the best of RCA's "The Art of . . ." series, a veritable feast of superb singing that really deserves the often misapplied adjective gorgeous. J. L. B.

OPERA SCENES

Cherubini: MEDEA (SCENES). *EILEEN FARRELL (MEDEA), ANDRE TURP (JASON), EZIO FLAGELLO (CREON), COLUMBIA SYMPHONY ORCHESTRA, ARNOLD GAMSON, COND.* Columbia ML 5325. These are three strong and well-matched voices, abetted by a small and efficient orchestra. The well-chosen scenes are in satisfactory musical continuity, except that the first side closes on, of all things, a dominant seventh. That is, however, a small matter before Miss Farrell's superb singing: from the first grand notes of the preparation for the aria "Dei tuoi figli la madre," we know that we are hearing a remarkable artist. In view of this, certain pinched passages, such as the first part of the duet "Figli miei, miei tesor" do not seem worthy of her, though the imperfection is but brief. The final estimation can only be enthusiastic. A libretto is provided, as well as a pleasing personal sketch of lovable Miss Farrell. J. L. B.

AN ORGAN SURVEY

E. POWER BIGGS: THE ORGAN. Columbia D1 5288. Organ lovers have a bonanza in this handsome and carefully prepared album. It is a comprehensive aural and visual guide of organs the world over from the earliest to those of the present day. There are 39 pages of text and pictures, prefaced by Dr. Albert Schweitzer. The disc gives 125 recorded musical examples of what an organ is, how it developed and how it is played. The spoken commentary by Biggs is interesting and well handled. Columbia records has performed a valuable service to organ music in this presentation. A remarkable album. T. T.

PIANO AND ORCHESTRA

Rachmaninoff: CONCERTO FOR PIANO AND ORCHESTRA NO. 2 IN C MINOR; *JULIUS KATCHEN, PIANO, WITH ANATOLE FISTOULARI CONDUCTING THE NEW SYMPHONY ORCHESTRA.* Richmond (London) B-19009.

Grieg: PEER GYNT SUITES NO. 1 AND NO. 2. *BASIL CAMERON CONDUCTING THE LONDON PHILHARMONIC ORCHESTRA.* Richmond (London) B-19019.

London's "Richmond" series at $1.98 is performing a real service to the low-budget record buyer. These two reissues are first rate. Formerly released under the London label at regular price, their transformation has lost nothing in quality. In both cases the performances are excellent and the recording entirely satisfactory. T. T.

FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING—WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEBR.

Rachmaninoff: CONCERTO NO. 3 IN D MINOR. *BOSTON SYMPHONY ORCHESTRA; CHARLES MUNCH, CONDUCTOR; BYRON JANIS, PIANIST.* RCA Victor LM-2237. This year will mark the fiftieth anniversary of Rachmaninoff's first American tour, on which he gave the world premiere of this concerto in New York, with Damrosch conducting. Few piano concertos make severer demands on the soloist than this one, which begins with a deceptively simple, moody, driven theme stated in octaves. Mr. Janis has the strong technique needed to play the work, as well as the artistic maturity. He turns in a performance that is as fine as any others on records or within memory for brilliance, nervous tension, clarity, and driving power. Everyone interested in great pianism owes it to himself to hear Mr. Janis. The piano is handsomely integrated with the orchestral texture, which is tense and surging in its own right under Mr. Munch. The recorded sound, like the performance, is exceptional in quality. K. H.

Beethoven: CONCERTO NO. 5 IN E-FLAT MAJOR, OP. 73. *THE PHILADELPHIA ORCHESTRA; EUGENE ORMANDY, CONDUCTOR; EUGENE ISTOMIN, PIANIST.* Columbia ML 5318. Long considered revelatory of the connection between Beethoven and Bonaparte, this work seems to contain more lyricism and gentleness than it does bombast and military tone-paintings. Ormandy and Istomin delineate with musicianship and needful variety of approach both these qualities and the overriding musical logic of the work. There is urgency when there must be, but repose as well. This is from every standpoint a highly successful and appealing performance. J. L. B.

Mozart: PIANO CONCERTO NO. 19 IN F (K. 459) AND NO. 20 IN D MINOR (K. 466). *VIENNA SYMPHONY; KARL MELLES, CONDUCTOR; INGRID HAEBLER, PIANIST.* Vox PL 11.010. Every pianist who tackles Mozart must first formulate for himself how the music should be played, and sometimes it seems as though there are as many approaches to Mozart as there are pianists. Miss Haebler apparently believes in unshaded dynamics and directly stated phrases, with a strong bass line. She recognizes Mozart's vigor, but sidesteps his elegance and grace. It is difficult to believe that Mozart, who loved the human voice, would not also favor more expressiveness in instrumental performances. Yet this plainspoken playing has integrity and unpretentiousness. The orchestra is able and well-balanced, but its playing is rather academically formal. K. H.

PIANO SOLO

Chopin: 24 PRELUDES, OP. 28; SONATA NO. 2 IN B FLAT MINOR. *GUIOMAR NOVAES, PIANIST.* Vox PL 10.940. Mme. Novaes' unfaltering and intuitive musicianship always makes for exciting listening, and her Chopin performances are no exception. Energy, a deft pedal, and strong, fleet fingers are among her gifts, but even more is a temperament that turns every note to music. Critical analysis is hard put to find the reasons; but there is no doubt that she makes her experience yours. Actually, this is not a new disc, but a pairing of two previously available separately. The recorded sound is, however, excellent. K. H.

FOR ORCHESTRA

Tchaikovsky: SYMPHONY NO. 6 in B MINOR, OP. 74 ("PATHETIQUE"). *CHICAGO SYMPHONY ORCHESTRA, FRITZ REINER, COND.* RCA-Victor LM-2216. Reiner has a very persuasive way with Tchaikovsky and we are given a performance with emotional ambience without the sentimentality which occasionally clouds over performances of this music. The orchestra, one of the finest anywhere, is fully responsive to Reiner's wishes and the sound is thoroughly satisfactory. Definitely one of the superior recordings among the many of this great composer much loved by the public. T. T.

Schoenberg: TRANSFIGURED NIGHT, OP. 4. **Vaughan Williams:** FANTASIA ON A THEME BY THOMAS TALLIS. *STRINGS OF THE NEW YORK PHILHARMONIC. DIMITRI MITROPOULOS, COND.* Columbia ML 5285. Mitropoulos has great affinity for this music. The passion and emotional impact of this highly-charged Schoenberg score are fully realized in an impeccable performance. The strings have a leaner sound than we are accustomed to in other readings of this score, which gives a sense of urgency to the unabashed romanticism of the youthful Schoenberg. The Vaughan Williams is excellent. The restrained dignity and simplicity of this music are given an almost mystical effect, and the astringent quality of the string playing serves the music well. An excellent combination. T. T.

Beethoven: SYMPHONY NO. 6 IN F MAJOR, OP. 68 ("PASTORALE"). *COLUMBIA SYMPHONY ORCHESTRA, BRUNO WALTER, COND.* Columbia ML 5284. A superb recording in every way. Little can be added to what we already know about Walter's Beethoven, and this glowing performance is made more valuable by the excellent quality of the sound reproduction. Columbia's West Coast orchestra is of finest quality and the acoustics of the American Legion Hall, where this recording was made, are virtually ideal. We will look forward to further issues of Walter's Beethoven with this combination of forces. T. T.

FOR GUITAR

Ivanov-Kramskoy: VARIATIONS ON RUSSIAN THEMES FOR GUITAR AND ORCHESTRA. **Giulani:** CONCERTO FOR GUITAR AND STRING QUARTET. OTHER WORKS BY: **Ivanov-Kramskoy; Bach; Malatas; Visotsky;** *ALEXANDER IVANOV-KRAMSKOY, GUITARIST.* Monitor MC 2024. An assorted inventory of guitar items: three folk tunes paraphrased with accompaniment of native instruments (the orchestra conducted by Nikolai Anosov); a quintet (called a "concerto") for the fretted instrument with string quartet; and four solo items, one of which is a Bach transcription made by the great Segovia. The variations composed by the soloist are cute, well-done, and though light fare, exemplify true national flavor. The Giulani is weak, a nineteenth-century print that is quite faded. Its primitive construction is not even good imitation. All of the music is played with care and the soloist understands style and the positive demands of color in guitar performance. The sound is good. A. C.

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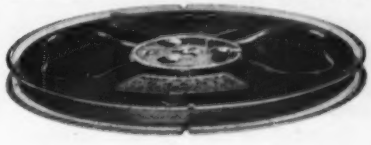

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By LEON CARSON

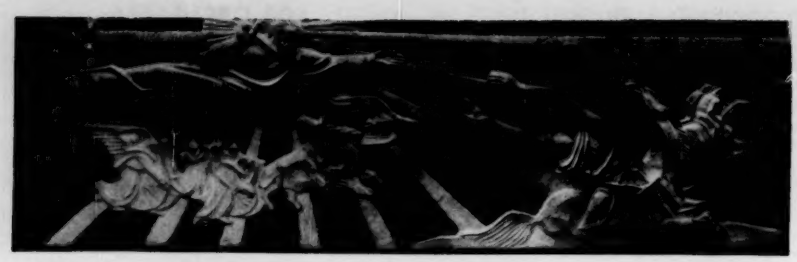

Photo by Alden Weeks Productions

Bas-relief on exterior of the Church of St. Paul the Apostle, New York City, depicting the conversion of St. Paul, believed to be the largest panel of its kind in the world. Dedicated on Dec. 7, 1958, it is 60' wide and 18' high, and is a combination of Roman travertune sculpture with mosaic background. It was executed in the Pierotti Studios, Pietrasenta, Italy, under the direction of the artist, LUMEN MARTIN WINTER, *and it fulfills a dream of the church's founder, the* REV. ISAAC THOMAS HECKER.

HAIL, HANDEL!

IN musical circles 1959 will be a Handel year, since April 13 marks the bicentenary of the death of this master (1685-1759), one of the world's greatest composers of sacred and secular music. His oratorios will be heard everywhere in the choir and organ loft as well as in festival. Arias from the Handel oratorios and operas have already appeared on this season's important recital programs. It should prove to be a fruitful year for the musician and his audiences.

While there is a goodly supply of Handel music available for organ and choral use, it is to be regretted that many of his impressive oratorio scores, including "Esther," "Jeptha," "Saul," and "Solomon," are not in general choral and instrumental use. However, this year will prove a golden opportunity for church musicians and singers to conduct research for the rarer Handel material, in addition to that already well-known—and to perform it. Among the numerous arrangements of Handelian music for organ, there come quickly to mind such works as "The Faithful Shepherd," the Fugues in F and E-minor, various Overtures, the "Water Music," the Sinfonia from "Semele," and so on.

During his span of life, Handel strove with all his might to meet the demands of his oft-times fickle public, and was forced to compose rapidly under extreme pressure of time limitations. But it is especially true that he was not unmindful of his own innate esthetic ideals. Accordingly, as the world knows, many of his magnificent works reveal an unlimited genius, and close attention to formal and technical details, especially in his compositions for solo voice and choral ensemble.

Included in this general category, and especially that portion of it dealing with short works close to the actual church service, one might mention Handel's first "Te Deum," the "Jubilate," the Coronation and other anthems, and the so-called "Dettingen" To Deum.

Apropos of the anniversary now being commemorated, it is interesting to remember that Handel heard his "Messiah" for the last time on April 6, 1759. Still mentally alert but physically exhausted from his recent labors on the oratorio "Solomon" and the second "Susanna," and the strain of public performances of the oratorios "Samson" and "Judas Maccabeus," he lingered until the 13th day of the same month. It was on Good Friday, the anniversary of the first performance of "Messiah," the day on which Handel had previously expressed the wish to leave this world, that he passed away.

HANDEL

From a contemporary drawing.

A. G. O. EXAMINATIONS

Each year more and more members of the American Guild of Organists are taking the annual A. G. O. Examinations for Choir Master, Associateship and Fellowship status in the Guild. These examinations provide a goal of distinguished achievement for serious students. If success is not achieved the first time, candidates are urged to accept with open minds the corrections, criticisms and recommendations of the Examination Committee, and work seriously so as to be prepared for the examinations to be given the following year. The Guild stands ready to give all the help and encouragement consistently possible to those preparing for the Examinations, according to a statement from the organization.

The dates for the A. G. O. Examinations for 1959 are as follows—Choir Master: Wednesday, June 10, 1959; Associateship and Fellowship: paper work, Thursday and Friday mornings, June 11 and 12, and organ work, the afternoon of June 11 or 12.

For complete information covering examination requirements, including price list for former examination papers, and all other examination material, write to: National Headquarters, American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

Choirmasters to Form National Organization

The American Choirmasters Association will be organized next February in Kansas City, Mo., holding its first meeting in conjunction with that of the Music Teachers National Association.

A list has been formed of 127 charter members, who will elect officers and adopt by-laws, in addition to presenting several programs at the convention. Dr. Archie N. Jones, professor of music at the University of Texas, and Capt. Robert Landers are co-chairmen of the Steering Committee for the formation of the group.

Recording of Paulist Choir Released by EFOM Records

A 12-inch, high-fidelity recording of the Paulist Choir of Chicago has been produced by EFOM Records. It is the first recording ever approved for release by the Rev. Eugene F. O'Malley, who has been director of the choir since 1928. The organization was founded in 1904.

Side One presents the work of six noted polyphonic composers — Palestrina, Vittoria, Arcadelt, Weelkes, Gibbons and Morley. On Side Two are two folk songs, three Christmas numbers and two of the works of the late Felix Borowski, Chicago critic and composer.

ORGAN AND CHOIR NOTES

■ The "Sacred Service" by Ernest Bloch will be given in James Memorial Chapel at Union Theological Seminary by the School of Sacred Music on Jan. 12, at 8:15 p.m. The Seminary Choir will be conducted by Elaine Brown, with Arthur Wilfson, Cantor, and Dr. Robert Baker, organist.

■ An impressive concert was given by The Choir of St. Paul's Chapel, Columbia University, and instrumental ensemble on Nov. 23, with Searle Wright, Director of Chapel Music, conducting works by Lockwood, Gabrieli, J. S. Bach, Hindemith and Vaughan Williams.

■ In connection with the second annual series of "Services and Music" (1958-59) at the Church of the Resurrection, New York, David Hewlett, organist and choirmaster, will direct the Resurrection Choir in Haydn's Mass in D minor and the Brahms Song of Destiny on Jan. 25, and on Feb. 22 the Fauré "Requiem" and Brahms' Alto Rhapsody with harp and violin. On March 22 the choir will sing the "St. John Passion" of Bach, with accompaniment of harpsichord and other instruments. These outstanding evenings of music follow Solemn Evensong at 8 p.m.

■ The annual service of Buxtehude's "Twilight Music" was given with full choir, two violins and organ on New Year's Eve at the Brick Church, New York, under the direction of Clarence Dickinson, organist and choirmaster. Soloists, Kathryn Oakes, Eleanor Edwards, Ernest McChesney, John Macurdy.

■ Rossini's "Stabat Mater" will be sung by the augmented choir and soloists of the Park Avenue Christian Church, New York, on Jan. 25. The work will be directed by Solon Alberti, organist and choirmaster.

■ At the Riverside Church, New York, Frederick L. Swann will play an organ recital on Jan. 4. The "Fantasia on Christmas Carols" by Ralph Vaughan Williams, "A Ceremony of Carols" (with harps) by Benjamin Britten, and "The Shepherds Had an Angel" (with English horn) by Maurice Besly will be given on Jan. 11. On Jan. 18, the "Missa Brevis" of Zolton Kodaly will be sung. The Riverside Choir of 90 and soloists will participate, Richard Weagly, directing, Virgil Fox and Frederick Swann, organists.

■ The New York Pro Musica, conducted by Noah Greenberg, is giving six performances of "The Play of Daniel," the medieval miracle play with music on the evenings of Jan. 5 through 10 at the Chapel of the Intercession, of Trinity Parish, 155th St. and Broadway, New York City, beginning at 9 p.m.

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RADIO and TV NOTES

Station WFUV-FM will for the first time carry the annual weekly winter Concert Series of the New York Historical Society, which opened Sunday, Dec. 7 (3 p.m. EST) with a recital by the New Century Players, Claude Monteux, conductor. On Dec. 14, Saint-Saens' Christmas Oratorio was given by Park Ave. Christian Church, Solon Alberti conductor. On Dec. 21, St. Thomas Chapel Choir under James Palsgrove gave 16th and 17th century sacred music. On Jan. 11, George Bennette, pianist, will appear; on Feb. 8, Walter Brewus, violinist; and on March 1, Amor Musicae in a program of rare vocal and instrumental music.

●

San Francisco Symphony Week was proclaimed by Mayor George Christopher of that city (Nov. 30 through Dec. 6), in honor of the opening of the 47th season under **Enrique Jorda,** and a feature was a Symphony Preview sent out over radio station KNBC on Nov. 30 (7:30-8 p.m.). . . .

●

The first simulcast (radio and TV) of a symphony orchestra is said to have been that of the Chattanooga Symphony, which on Dec. 10 opened the new quarters of station WDEF in that city with an hour-long broadcast, **Julius Hegyi** conducting. . . .

●

The 30th anniversary of the Voice of Firestone was marked on Nov. 24 with a televised program conducted by **Wilfrid Pelletier** and with **Dorothy Warenskjold,** soprano (substituting for Anna Moffo, indisposed); **Rosalind Elias,** mezzo of the Met, and **Cesare Siepi,** Met bass-baritone, as soloists.

●

Leonard Bernstein discussed "What Makes Music Symphonic?" on the first program of the hour-long N. Y. Philharmonic Young People's Concert, broadcast over CBS-TV from Carnegie Hall on Dec. 13 (Noon to 1 p.m., EST); the series is devoted to demonstrations of musical forms and some audience participation by the young listeners. . . .

●

Mildred Kayden, composer, is again conducting a series "Musically Speaking," over radio station WEVD (Fridays, 10 p.m., EDT); the guest on Dec. 19 was **Laszlo Halasz,** conductor, now musical director of the Teatro Liceo in Barcelona; later ones will include **Harriett Johnson,** critic, **Mark Bucci,** composer, **Herman Berlinski,** organist and composer, and **Leopold Stokowski.** . . .

●

The **Juilliard String Quartet, Claude Frank,** pianist, **Stanley Drucker,** clarinetist, and **Homer Mensch,** contrabass, appeared in the sixth and last "Young Audiences" concert over WCBS-TV on Sunday, Dec. 14 (4-5 p.m.). . . . The Ed Sullivan Show presented **Risë Stevens** and others in its gala program for the Yule, Dec. 21 1over CBS-TV. . . .

●

CBS Radio carried the Worcester, Mass., Oratorio Society's performance of "Messiah," with **Arvid Anderson** conducting, on Dec. 27 (8:30-10:30 p.m., EST); soloists were **Adele Addison,** soprano; **Beatrice Krebs,** contralto; **Blake Stern,** tenor, and **William Maun,** basso, with trumpet obbligati played by **Armando Ghitalla** of the Boston Symphony. . . .

●

Another holiday broadcast over CBS was that of the Boys Town Choir of Boys Town, Nebraska, under **Father Francis P. Schmitt** (Sunday, Dec. 21, 4-4:30 p.m., EST). . . .

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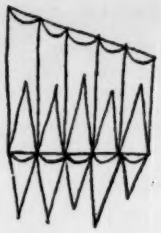

GENERAL REVIEWS

Frederick Werlé

AS we begin another new year, it is interesting to note in retrospect the quantity, quality and types of music received for review by the various publishers during the past year. Although the majority of these publications fall into the category of "teaching" or the so-called "educational" materials, it is nevertheless encouraging to find that some publishers are making a real effort to bring out important and significant works by American composers.

The amount of "educational" material is staggering and obviously this is chiefly what keeps the publisher in business, but the quality in some instances is questionable, to say the least. For example, the market appears to be flooded by so many cheap, unimaginative, dull and inspid piano pieces for teaching purposes that one wonders what kind of teachers could be using this material and in what way they are "educating" their pupils? Evidently it sells, and there must be a market for it. The same holds true, in many cases, in the field of ensemble works for schools and colleges.

The publisher, however, who continues to add important American works to his serious catalogue deserves a word of praise. Although he knows that, in some cases, his chances of realizing any financial gain are slim, he can hope that some works will gradually gain recognition. And here is where the performer can be of great assistance. It is encouraging to note that in recent years many artists are making a real effort to include American works on their programs; one can only hope that in the future this will be increased. Obviously American works lying on the publisher's shelf help neither the composer nor the publisher. So with this general statement, let us proceed with the business at hand.

The derogatory remarks do not apply to the following list of works under the heading of various publishers, including compositions in all categories recently received:

Joseph Williams, Ltd., London (available in U. S. through Mills Music, Inc.).

HANDEL: **Prelude and Sonatina for Piano.** These two short pieces have been edited and arranged from the original manuscript by Jack Werner. They were composed for the harpsichord during Handel's early youth and, according to the editor, have appeared before only in the Handelgesellschaft edition. They are excellent for teaching purposes. Since this year marks the 200th anniversary of the composer's death, they have a special significance. Duration: 1:45 minutes. Price: 75 cents.

MENDELSSOHN: **Allegretto in A for Piano,** edited and arranged from the original manuscript by Jack Werner. This short work was composed by Mendelssohn in April, 1837, during his honeymoon and is now published for the first time. It is a short, sparkling, spontaneous expression by the great master and makes an attractive teaching piece in the medium grades. This is an example of fine music which can be used to good advantage to "educate" the student. Duration: 2 minutes. Price: 75 cents.

Mills Music, Inc., New York, N. Y.

HANS BARTH: **Six Two-Part Inventions for Piano.** This is another example of good teaching material. Each Invention is only one page in length and, being in a contemporary idiom, they are interesting to study along with the Bach Two-Part Inventions. They are also very useful as studies for the young composition student. Price: 75 cents.

GALUPPI: **Toccata for Piano Solo,** arranged by Richard McClanahan with the basic harmonies for an optional second piano as a teaching and practice aid. This lively and sprightly work by an important 18th century composer has been carefully edited for this Harmonic Study Edition. The editor states in the Foreword that "Students find this and similar pieces more musically interesting, and certainly easier to play, when they understand, or can be made to feel, the basic harmonies from which the broken chords and running work are derived. In making the harmonic version, the primary aim has been, not so much to make a two-piano piece, as to clarify and enhance the original, and thus to contribute to the musical understanding of the student." Price: 75 cents.

Rongwen Music, Inc. (Broude Brothers), New York, N. Y.

Broude Brothers and its auxiliary firm, Rongwen Music, Inc., have been building a large catalogue of important music for woodwind and brass instruments (solo and ensembles) over the past few years. The following works have recently been added to their list of solo instrumental pieces.

BOZIDAR KUNC: **"Buffoonery" for Bassoon Solo,** an amusing short work well suited to the instrument. Duration: 2:15 minutes. **"Soliloquy" for Flute Solo,** an effective and brilliant work utilizing the full range of the instrument. Duration: about 2:30 minutes. **Dance for Oboe Solo,** a rather stately dance in moderate tempo. Duration: about 2 minutes.

EZRA LADERMAN: **Serenade for Clarinet Solo,** an atonal work in four short movements marked: A Single Voice, Rubatoism, Song for a Solo Reed, and March in Rondo. Duration: 8 minutes.

MIKLOS ROZSA: **Sonatina for Clarinet Solo,** Op. 27, consisting of two contrasting movements, a Theme with Variations and a Vivo a giocoso. This is an excellent teaching or recital piece. Duration: 8 minutes.

EGON WELLESZ: **Fanfares for Horn Solo,** Op. 78, two short pieces entitled "Horn Call on a Spring Morning" and "Hornpipe." Duration: 3:45 minutes. **Suite for Bassoon Solo,** Op. 77, a fine recital or study work in three short movements. Duration: 8 minutes.

MARGA RICHTER: **"Lament" for String Orchestra,** a sustained and moving work increasing in intensity and returning to the sombre mood of the beginning. Effectively scored for strings. Duration: 11 minutes.

Dow Music Publishers, New York, N. Y.

JOHN VERRALL: **Sonatina for Violin** and **Sonatina for Cello,** both with piano. These two fine works are part of a series of four which are playable in first and third positions only. A Sonatina for Viola and Piano and a String Quartet will complete the series. Here is excellent teaching material by a contemporary American composer. Price for each Sonatina, $1.50.

Peer International Corp. (Southern Music Pub. Co., Inc.), New York, N. Y.

ALAN HOVHANESS: **"Jhala" for Piano,** Op. 103. As usual with this composer, the piano is treated in an unorthodox way. The use of a timpani stick on the bass strings and the various bell imitations, create some interesting and fascinating sounds. This work, in particular, is always effective when performed by William Masselos, to whom the work is dedicated. Price: $1.00.

The same composer's **"Orbit" No. 2** also contains some unusual and interesting effects. Price: 80 cents.

The Southern Music Publishing Co., Inc., has a large catalogue of contemporary piano music including a number of works by American composers.

Oxford University Press, London and New York.

WILLIAM WALTON: **Partita for Orchestra.** This work consists of a Toccata, Pastorale Siciliana and Giga Burlesca. Commissioned by the Cleveland Orchestra for its fortieth anniversary, it was given its first performance by that orchestra under the direction of George Szell last January. It is scored for triple woodwind, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings. It is a brilliant, colorful work, masterfully scored by one of Britain's leading contemporary composers. Duration: 15 minutes. Score: $4.75 (Large-size scores and orchestral parts available on hire from the publishers.)

CONDUCTORS

Wilfrid Pelletier marked the 25th anniversary of the Montreal Symphony by conducting a concert on Dec. 2, and was presented afterward with an award from the "Reader's Digest" for his services to music, a portrait of himself by the Canadian artist Charles Hilder. . . . **Henry Denecke,** conductor of the Cedar Rapids Symphony, has also been named to lead the Bloomington-Normal (Ill.) Symphony. . . . **Jacques Singer,** musical director of the Corpus Christi (Tex.) Symphony, engaged for a series in Portugal through Ernesto de Quesada of Madrid. . . .

A testimonial luncheon was given on Dec. 1 for **Maestro and Mrs. Enrique Jorda** by the Board of Governors of the San Francisco Symphony, at which a tribute was paid by Acting Mayor Harold S. Dobbs and Ambassador James D. Zellerbach; the event launched the orchestra's annual appeal for $200,000. . . . **Gerard Samuel,** associate conductor of the Minneapolis Symphony, led several concerts including a performance of Bach's "Christmas Oratorio," during the holidays. **Howard Mitchell,** conductor of the National Symphony of Washington, D. C., made a flying trip to Paris, Dec. 8, by jet plane, appearing as guest with the Orchestre National de Belgique in Brussels, Dec. 13 and 14; a reception in his honor was given by U. S. Ambassador and Mrs. John C. Folger on Dec. 14, and on Dec. 20 he emplaned for home to resume his Washington concerts the next day. . . .

■ **John Barnett,** who was guest conductor in San Diego, Calif., for two concerts last summer, has been named music director of the San Diego Symphony for the 1959 summer series. . . . **Lee Hepner,** who has led the Edmonton (Canada) Symphony since 1952, is in Europe on a grant from the Canadian Govt. and was scheduled to appear with the Vienna Tonkünstler Orchestra on Dec. 10. . . .

Irwin Hoffman, musical director of Vancouver Symphony, has been appointed to a similar post with St. Louis Little Symphony, beginning next summer. . . . Concerts of Oklahoma Symphony, under **Guy Fraser Harrison,** broadcast over Mutual network for ninth season, with a U. S. score on each; these include world premieres of Elie Siegmeister's Symphony No. 3 and David Ward's Suite for Alto Saxophone and Orchestra (heard Nov. 9), also Edmund Haines' "Music for Septet and Orchestra," commissioned by Mr. Harrison under American Music Center's Ford Foundation plan. . . . **Heinz Unger** has accepted invitation to conduct London BBC Symphony in Mahler's "Song of the Earth"; he left Canada Oct. 26 for a three months' tour of England, Germany and Spain. . . .

Luigi Dallapiccola's dramatic oratorio "Job," a 12-tone score, premiered in Rome in 1950, was presented by the Juilliard School of Music on Dec. 19, with Frederick Prausnitz conducting. Review later.

Backstage at Washington's Constitution Hall, National Symphony Music Director HOWARD MITCHELL, *left, and Composer* JOHN LA MONTAINE, *center, congratulate Cuban pianist* JORGE BOLET, *after the world premiere of Mr. La Montaine's Piano Concerto, in which Mr. Bolet was the soloist.*

COMPOSERS

The Fromm Foundation will present the American premiere of **Igor Stravinsky's** "Threni" and other works by Stravinsky, Berg and Schoenberg at Town Hall on Jan. 4. . . . **Blas Galindo,** Mexican composer, director of the National Conservatory in Mexico City, led his "Sones Mariachi" with the San Antonio Symphony as guest Dec. 6. . . . **Malcolm Arnold's** "Tam O'Shanter Overture" is having several hearings in this country; on Dec. 11, Sir John Barbirolli introduced it with the Detroit Symphony and he will again present it with the N. Y. Philharmonic on Jan. 4. . . . **Morton Gould's** "Rhythm Gallery," commissioned by the Little Orchestra Society, had its world premiere at a Children's Concert of that organization on Nov. 29, with Max Adrian as narrator. . . . **Dean G. Howard,** member of the faculty of the Bradley University School of Music, has had a novelty number, "Listen to My Heart" for school choruses, published by Kendor Music, Inc., Aurora, N. Y. . . . **Sholom Secunda** received a plaque from the American Jewish Literary Foundation at a dinner in his honor at the Waldorf-Astoria on Nov. 23. . . .

Elie Siegmeister was honored at an evening concert of his works at Carnegie Recital Hall, Nov. 30; his "Summer Night" was recently performed by the Israel Philharmonic and his recently finished Symphony No. 3 will be played over the Mutual network by the Oklahoma City Symphony, under Guy Fraser Harrison. . . . The West Coast premiere of **Carmen Dragon's** "Santa Fe" was given by the Glendale Symphony, a chorus and a special sound system reproducing various phenomena of nature, on Nov. 21 at Los Angeles Shrine Auditorium. . . . A new Partita by **Robert Starer** had its first hearing at a concert in the Metropolitan Museum of Art, played by David Bar-Illan, pianist, on Dec. 10. . . . The First Symphony of **Klaus Egge,** Norwegian composer, was given its U. S. premiere by the Brooklyn Philharmonia under Siegfried Landau, Dec. 6. . . .

Jacques Berlinski's "Van Riebeck" Symphony, composed to mark the tercentenary of the arrival of Dutch pioneers in South Africa led by the founder of that name, is to be given by the Detroit Symphony under Paul Paray on Feb. 12. . . .

■ **Alexandre Tansman** has announced the marriage of his daughter Marianne and Gianfranco Martinozzi, son of Count and Countess Luigi Martinozzi, at Siena, Italy, in October. . . .

■ **Paul Hindemith** will conduct a concert at Town Hall Sunday afternoon Feb. 15 including two new scores, his "Madrigale" and Octet, and Bruckner's Mass in E Minor; Gloria Davy will sing Hindemith's three lieder from "Des Todes Tod." . . .

The New York premiere of a "Musical Service for Sabbath and Festivals" by **Louis Lewandowski** was given Nov. 7 at Temple Israel, in an arrangement by the late Hugo Adler with Cantor Jonas I. Javna as tenor soloist. . . .

Composers whose commissioned works will be given world premieres by the Louisville Philharmonic Orchestra this season are: **Paul Ben-Haim,** "To the Chief Musician, Metamorphoses for Orchestra," based on the 49th Psalm (heard on Oct. 28); **Benjamin Lees,** Symphony No. 2; **Bohuslav Martinu,** "Estampes"; **Nikolai Lopatnikoff,** "Music for Orchestra"; **Klaus Egge,** Symphony No. 3; and **Wallingford Riegger,** "Variations for Violin and Orchestra". . . .

"The Good Soldier Schweik," opera by the late **Robert Kurka,** premiered last season by the N. Y. City Opera, will be given this year by the Berlin Komische Oper and at the State Opera in Dresden; the Berlin performances will be led by Harold Byrns, American conductor. . . .

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In Vienna, JEAN MADEIRA, *of the Metropolitan Opera (right), who appeared as guest at the Vienna State Opera, is one of a group including* ED SULLIVAN *of TV fame and* MRS. SULLIVAN *that visited The Third Man, a restaurant founded by* ANTON SGARAS, *left, player of the zither who provided the accompaniments for the film of that name a few years ago.*

THE INTERNATIONAL SCENE

FLORENCE

■ The symphonic season got off to a start with sold-out halls. The public here, sometimes not too eager patrons of these events, thronged the auditorium of the Palazzo Vecchio for two consecutive nights to hear music of Stravinsky conducted by the composer.

The programs aimed to give a survey of his two earlier periods, the one influenced by Russian folklore and the other by neoclassicism. Seven Suites, from as many ballets, made for monotony. Most of the items—from "Jeu de Cartes," "Oiseau de Feu," "Baiser de la Fee," "Petrouchka" and other works are known from ballet repertories in Italy. None of Stravinsky's purely symphonic scores was on the lists. The only piece not based on dance or on thematic reminiscences of other composers was the "Ode to the Memory of Natalie Koussevitzky," a premiere for this country—one of the beautiful, tender and subdued works which now and again express the composer's sorrow for friends who have passed away.

Stravinsky is a rather detached and cold conductor, but the Florentine Orchestra—praised by the famous guest as the best group he had a chance to conduct during his present European tour—gave their closest efforts to carrying out his wishes after the long and laborious rehearsals.

■ The Maggio Musicale Fiorentino, a pioneer in the festival field, has recently lost some of its former prestige. It has suffered from certain financial difficulties, and especially the closing of its home, the large Teatro Comunale, many months ago. It has been announced that next spring it will give its opening night in the smaller Teatro Pergola, presenting Verdi's rarely heard opera "Battaglia di Legnano," as an appropriate celebration of the centenary of the Unification of Italy. The opera will be conducted by Vittorio Gui, who was the first leader of the Florentine Orchestra.

It is also planned to use the city's lovely open-air stages for early and contemporary works of religious character. Among these will be the ballet-oratorio "Rappresentazione di Anima e Corpo" by Emilio Di Cavalieri and Antonio Veretti's "The Seven Sins," the latter work premiered successfully last season at La Scala. More attention than usual will be given to contemporary orchestral music in two special concerts. Operas of Mozart and Strauss will be staged for the more conservative audiences.

■ Toscanini's native city of Parma is honoring the famous conductor's memory with a series of concerts. A number of prominent orchestras have accepted the city's invitation to take part in this festival. An enormous public was present for the opening concert, conducted by Gianandrea Gavazzeni with the maestro's own orchestra from La Scala. The whole city celebrated the event, and many Italian and foreign music critics were present to hear a program of excerpts from operas that had been dear to Toscanini's heart.

At the Parma Conservatory, where the Maestro completed his musical education, a bust of its most eminent former student was unveiled, and the chorus of La Scala sang with great emotion the famous chorus from Verdi's "Nabucco," "Va pensier . . ."

Also taking part in the series are Leonard Bernstein with La Scala Orchestra, the Santa Cecilia Orchestra of Rome under Fernando Previtali, the Cologne Orchestra under Sergiu Celibidache, the London Philharmonic (under a conductor to be announced), the Radiodiffusion Orchestra from Paris under Lorin Maazel, and of course the musical bodies of the Teatro Regio in Parma.

GISELLA SELDEN-GOTH

EMPOLI, ITALY

■ Prompted by the wish to honor the memory of its great son Ferruccio Busoni, born here in 1866, and perhaps to promote tourist interest in this little industrial town, Tuscan Empoli recently set out to prepare a Busoni Festival. Unfortunately, the experiment was launched by an enthusiastic but fairly inexperienced group of citizens with but slight knowledge of how to publicize and cope with a complicated musical venture. Thus, apart from the "inner circle" of the community itself, only a restricted number of visitors from neighboring cities, mostly from Florence, were induced to attend. However, those present were able to enjoy high-class artistic offerings, which demonstrated that Busoni's music should be more highly rated, more appreciated, and, above all, more diffused, since he was one of the important creative figures and musical innovators of our century.

The well-filled program of the Festival presented an orchestral and a chamber music concert, one evening of piano solo and one of two-piano works; this was abundant fare, especially for listeners who had to travel from Florence to Empoli several times a week, in order not to miss any of the really exceptional performances by prominent artists. Bruno Bartoletti, one of the most promising conductors of the younger Italian generation, led the excellent Florentine Orchestra with comprehension and devotion through the intricate scores of "Two Studies for 'Doktor Faust'" and the "Tanzwalzer."

Bartoletti also provided the sensitive accompaniments for the Concerto for Violin and the "Indian Phantasy" for piano. The first was superlatively played by Joseph Szigeti, a genuine preserver of Busonian tradition, and the "Phantasy" was entrusted to the masterful interpretation of Pietro Scarpini, today perhaps the most convinced apostle of Busoni's music. An evening including a program of some monumental Bach-transcriptions and three of the too seldom heard, charming original Sonatinas brought this pianist enthusiastic acclaim. Subsequently, both artists joined in a truly imaginative rendering of the Second Sonata for violin and piano. Success was also awarded to the valiant Italian team of Giorini-Lorenzi, who brilliantly performed a program of Busoni's original compositions for two pianos. After such an array of masterworks the attempt to present a series of compositions by Busoni's pupils, Vogel, Jarnach and Guerrini, proved less attractive.

All in all, the high artistic level of the commemoration made one wish that an identical project for a truly representative Busoni Festival might be taken up, in Italy or elsewhere, by an organization of higher standing and with more competent preparation.

GISELLA SELDEN-GOTH

PARIS

■ The season has begun with a degree of activity rare so early in the fall. The Opéra opened its season with the first performance in Paris of "L'Atlantide," an opera in two acts and nine scenes by Henri Tomasi, which had been premiered at one of the provincial festivals.

The subject is taken from the well-known novel by Pierre Benoit, and the scene is laid in a fabulous lost region of the Sahara. There a queen of supreme beauty, Antinea, claims to be the descendant of the old Atlantans described by Plato. Every white man who sees her dies of love for her, and she embalms them in a magical substance which transforms them into golden statues. This highly romantic fable is a bit dated and not in the grand opera style. The methods used by the composer to evoke an Oriental atmosphere—rhythmic ostinatos beaten out by the percussion, brief chantings, easy formulas for the creating of local color—are not always worthy of the splendid orchestra of our leading lyric theater.

The staging, settings and costumes, however, combined to create some splendid effects: the black and sinister rocks of that region and, above all, the poetic limitlessness of the desert were among the finest sets. The cast was remarkable. The author insisted that the role of Antinea be given to a dancer, but the radiant beauty of Claude Bessy and her great talent (she was brought back from a tour in the United States just for this occasion) do not supply the haunting mystery needed. The vocal parts were dominated by the baritone Michel Roux, the tenor Paul Finel, whose beautiful voice was put to a hard test, and Georges Vaillant, who brought to the role of Targui his imposing stature and his sepulchral voice. The orchestra played beautifully under the baton of Louis Fourestier.

A few days later the Opéra took advantage of the presence in Paris of Ramon Vinay to repeat Strauss's "Salome" with a new staging. This famous artist was supposed to make his debut in "Otello," but he had then to be replaced because of illness. Fortunately he was able to undertake the role of Herod. He is one of the most artistic of present-day tenors and a forceful actor. Jone Rhodes, in spite of the charm of her dance (choreographed by Skibine) and the quality of her voice, does not have the exceptional endowments necessary to cope with the difficult role of Salome. She could compare in no way with her colleague, Rita Gorr, a superb Herodias, and Rene Bianco, a strong Jokanaan. The staging was excellent and the orchestra under the direction of Cluytens poured out a magical sound.

■ The United National Lyric Theatres have surpassed themselves by giving, in the same week, two old works which had never previously been in their repertoires. Verdi's "Ballo in Maschera" was staged at the Opéra, and the Opéra-Comique gave "Isoline," an opera in two acts and eleven scenes by André Messager. These two performances were without any doubt the finest we have attended since the liberation, and they were rewarded with a veritable triumph.

The Opéra produced "Ballo" with the most minute care, delicate and harmonious richness, and exquisite distinction. The entire cast and the chorus were required to sing in Italian in order not to displace the accents or change the vowels—so important in Italian opera. Everyone threw himself into this project with such enthusiasm that one would believe each sang in his native tongue. Among the artists I must single out Albert Lance (the King) for the power and beauty of his exceptional voice; Régine Crespin (Amelia), who last summer was an admirable Kundry at Bayreuth and whose magnificent voice and style place her among the finest international sopranos; Denise Scharley with her flexible and deep mezzo of rare quality; and the baritone René Bianco.

The staging was entrusted to Margherita Wallmann, who was brought in from La Scala of Milan. She has gone back to the original version which sets the drama in Sweden, and created a series of *tableaux vivants* which were both effective and in perfect taste. She was greatly aided in her task by the ravishing settings nad costumes of the painter Wakhewitch. We must include in these praises the conductor, P. Dervaux, and all the personnel who took part in this fine success.

■ A few days later the triumphal scene shifted to the Opéra-Comique where the same care was lavished on "Isoline," the musical fairy-tale which Catulle Mendès drew from the adventures of Oberon and Titania, and which Messager set to that light and tender music, ever melodious, delicately orchestrated — truly French, in a word—which he knew so well how to write.

The eleven scenes each renewed our enchantment. They were executed by J. P. Ponelle, a young French designer now living in Germany, where he has enjoyed great success, particularly at Munich, and whose extremely original conception of "L'Embarquement pour Cithère" will not soon be forgotten. The cast was chosen from the flower of the two lyric theaters, and included the coloratura Liliane Berton, with her exquisitely fresh and even voice which we admired so in the "Dialogue des Carmélites"; the young lyric tenor Alain Vanzo with his timbre of rare beauty and his perfect diction; the excellent baritone Bacquier, and the soprano Christiane Castelli—all artists of rank. The staging of Paul Maquaire and, above all, the important ballet, admirably choreographed by George Skibine (who has just replaced Lifar as choreographer and who was given the services of the two most celebrated stars of the Opéra, Liane Daydé and Michel Renault), as well as the chorus under the direction of Georges Prêtre, were all enthusiastically applauded.

■ The Semaines Musicales de Paris were concluded on Nov. 18 after an unforgettable series of concerts. The Berlin Philharmonic under the direction of Herbert von Karajan twice filled the immense Palais de Chaillot to the rafters. The technical perfection of each instrumentalist, the mellow but powerful tone of the orchestra, and romantic artistry of von Karajan excited the admiration of everyone in works by Schubert, Schumann, Brahms, Strauss, Webern and Blacher. The concertmaster is Michel Schwalbé, formerly a student of the Paris Conservatoire. If the Vienna Philharmonic does not enjoy the same reputation, it did benefit by the services of two of the greatest living conductors: Carl Schuricht (Schubert, Beethoven), and Knappertsbusch (Brahms, Strauss), whose remarkable and individual style is of the highest musical culture. The renowned singer Sena Jurinac participated brilliantly in the second concert.

■ The American conductor, Leonard Bernstein led our Orchestre National de la Radiodiffusion and the Orchestre Lamoureux, playing with the latter four piano concertos by Bach, Mozart, Ravel, and Gershwin. Although one did not always agree with his interpretations of Mozart and Ravel, Bernstein overcame with unbelievable ease the difficulties of his dual role.

Other great artists (Francescatti, Rubinstein, Oistrakh, the conductor Pierre Monteux) also took part in these memorable Semaines Musicales.

The Domaine Musical opened its concert series with a performance of the latest work of Stravinsky, "Threni," conducted by the composer. The Parisian performance was not entirely satisfactory, in spite of excellent soloists and the Lamoureux Orchestra, nor did the public seem to grasp entirely the aims of the composer. The music is very concentrated, sober and mysterious, and quite in keeping with the grandeur of the subject. SUZANNE DEMARQUEZ

ANKARA, TURKEY

■ A distinguished foursome from the United States, the Juilliard Quartet, aroused Ankara from its seasonal sleep by offering two memorable concerts.

An interesting feature of this season was the homecoming concert of the 17-year-old pianist Idil Biret. She began her studies at the age of three as a prodigy and continued under the tutelage of Nadia Boulanger in Paris, being a recipient of a long-term State scholarship that enabled her to study abroad. She astonished everybody by playing three concertos on the same evening. Mlle. Boulanger was the guest conductor for this event. The young pianist is a phenomenon, no doubt, yet her further artistic development will have to be watched carefully.

The forced retirement of the General Director of the State Theatre and Opera, Muhsin Ertugrul, a most important figure in Turkish theatrical life, by the Ministry of Education, as a result of the division of this institution into two independent bodies, each having its own director, caused a furore in the press. Necil Kazim Akses, former cultural attaché at Bonn, also a composer, was named director for the opera section.

The Turkish State Opera, for which new productions are promised this winter of "Peter Grimes," "Il Tabarro," and Carl Orff's "Die Kluge," and such revivals as "Lucia," "Madama Butterfly," "Figaro" and Nevit Kodalii's "Van Gogh," began its season on Oct. 1 with a mounting of Gounod's "Faust." It had unimaginative staging by Bedat Gurten, capable singing by Suna Korad and Ayhan Baran as Marguerite and Mephistopheles, respectively, and a routine job of conducting by Ulvi Cemal Erkin. The highlight of this performance was the ballet, choreographed by Molly Lake and Travis Kemp.

Marked improvement in the matter of staging should lie ahead in the impending visit of Peter Potter, gifted British regisseur, who will produce three operas here. But the standards of conducting at the State Opera do not seem destined for any similar rise in quality. It is inexplicable, with the presence in

Ankara of Robert Lawrence, that he has not so far been invited into the orchestra pit as guest. Instead, this conductor works entirely with the Presidential Symphony, now building into one of the cultural forces of Turkey.

Mr. Lawrence's vitality, good taste and technical skill, plus a flair for interesting programs, have made distinctive events of the symphonic evenings. This season's programs will include several contemporary Turkish and American works, in addition to performances of the Liszt "Faust" Symphony and Schönberg's "Verklärte Nacht," scheduled for the annual Ankara Music Festival in January. The opening concert of the season, on Oct. 21, offered Richard Strauss' suite for "Le Bourgeois Gentilhomme," Debussy's "Iberia," and Beethoven's Symphony No. 7, and made an outstanding impression.

A group of 10 dancers from the Bolshoi Ballet appeared at the State Theatre for four performances, among them J. Tikhorminova, G. Evdokimov, and Y. Kondratov. Tickets were sold out. Another important visitor from Moscow, the pianist Emil Gilels, was to play here in December. METIN AND

LYLA GENCER, *Turkish soprano, from the State Opera in Ankara, center, in New York chats with* LISA ROMA TROMPETER, *editor and publisher of* MUSICAL COURIER, *and* ORHAN ARALP, *Turkish Ambassador to Sweden. Miss Gencer was en route to Europe for appearances at the Naples San Carlo Opera and La Scala following her engagement with the San Francisco Opera.*

TORONTO

■ The first appearance of the much-heralded Maria Callas brought over 5,000 to Maple Leaf Gardens. The soprano (she was only in fair voice) performed some of her favorite works, and seemed to please most of the audience. She has a well-developed craft of dramatizing everything she sings.

A recital for unaccompanied cello was given by Janos Starker at the Royal Conservatory; more tickets could have been sold than the 400 the small Conservatory hall holds. Starker played two Bach Suites and the Kodaly Sonata flawlessly. Applause was such that the balcony seemed virtually to reverberate with the sound.

In the same week as these two recitalists, Vladimir Ashkenazy gave a dazzling solo piano recital. His is an enormous talent, and Toronto responded with the appreciation and artistic perspicacity of which it is sometimes capable.

■ The battle of Toronto's two major symphony orchestras, the Toronto Symphony and the CBC Symphony, ended in a temporary truce, with both groups launching their seasons in October as planned. The controversy was over the CBC orchestra deciding to program its weekly radio concerts on Sunday afternoons. Many of the Toronto Symphony's key players would have left the TSO to play in the better-paying radio group, since the older group gives its Pop concerts on Sundays at 3:00 p.m. However the CBC finally changed its air time to Sunday evening, thus allowing musicians to divide their efforts and allegiance, assuming they have the stamina.

The CBC Symphony still lacks a permanent conductor. Geoffrey Waddington, Efrem Kurtz, and Boyd Neel have already been on the podium, with others expected later in the season. Neel conducted the Prokofieff Seventh Symphony, a trifling work compared to earlier compositions by this giant of composers. Hyman Bress was soloist in the Berg Violin Concerto, and seemed to have good technical command of the notes.

Byron Janis was the soloist in the Rachmaninoff Third Piano Concerto in the Toronto Symphony's first pair of subscription concerts, Walter Susskind conductor. Coupled with the Saint-Saens Third Symphony, the uninspired program did little to excite. In sharp contrast were the next two concerts with Fischer-Dieskau singing the "Kreuzstabe" Cantata of Bach and Mahler's "Kindentotenlieder." An undisciplined orchestra was often too loud for the singer's subtle nuances and phrasing, despite some good solo playing by several of the principals. The Pop concerts had baritone James Milligan, and soprano Ilona Kombrink as soloists.

The box-office for the Symphony is better than ever this year, a credit to the management and Mr. Susskind's attractiveness to the Toronto public; but the orchestra *per se* is not, as of this date, an improvement over previous seasons.

■ Two other operas followed "A Masked Ball" in the two-week Toronto Opera Festival season, "Tales of Hoffmann" and "La Boheme." Offenbach's work is a sombre piece, but it got good treatment from conductor Ettore Mazzoleni and stage director-designer Elemer Nagy. Marguerite Gignac achieved a *tour de force* by playing all four feminine lead roles, and well too. But Morley Meredith was the delight of the opera (if a villain can be such) as Lindorf, Coppelius, Dapertutto and Dr. Miracle. Jim Hawthorne's Hoffmann only partially conveyed some of the pathos of this quasi-tragic character. Susskind conducted the company for the first time in "La Boheme" and it also marked the debut of the promising soprano Teresa Stratas as Mimi.

Two chamber orchestras began their seasons. Boyd Neel's much-heralded Hart House Orchestra appeared fresh from a triumph at the Brussels World Fair and a successful Ontario and Quebec tour. Victor DiBello led his Pro Arte Orchestra with cellist Olga Kwasniak as soloist in their first program. This is a kind of "junior" Hart House group. One can only rejoice at the good small orchestra music now being heard in this city.

EZRA SCHABAS

BUENOS AIRES

■ The German cycle closed at the Colon Theatre with a restoration of Alban Berg's "Wozzeck." With Walter Berry, baritone, outstanding as the unfortunate hero of the work, Maria Kinas, soprano, also made a satisfactory debut as Marie, with excellent acting and vocal resources. Horacio Soutrio was a lively Drum Major, Eugenio Valory a good Captain, and Karl Donch gave a magnificent impersonation as the Doctor. The cast was completed with Murray Dickie, A. Mattiello, Carlos Giusti, and Rozena Horakova (a telling Margaret). Ernest Poettgen's *mise-en-scène* was remarkable and much in character. Tullio Boni's chorus sang well in the original German. Ferdinand Leitner's musical execution was of singular merit. The public received the work enthusiastically.

One of the outstanding features of the Colon season was the revival of Beethoven's "Fidelio" after many years. The Dutch dramatic soprano Gre Brouwenstijn made her local debut as Leonora, showing a perfect dramatic style and fine acting, as well as a powerful voice. Hans Hopf, also making his debut here, was an authentic Florestan. Arnold Van Mill proved a magnificent Rocco, Paul Schoeffler a perfect Pizarro. Olga Chelavine, Angel Mattiello and Murray Dickie were capable in the other roles. Boni's chorus displayed its usual ability, though they sang in Italian. Poettgen's staging was truly in the mood of the work. Sir Thomas Beecham reaped another well deserved success with his outstanding conducting, in which the slightest details of the score received attention.

Wagner's "Die Meistersinger" was performed at the Colon by a homogeneous cast, including both German visitors and local artists. As Hans Sachs, Paul Schoeffler gave a very accurate interpretation. The bass Otto von Rohr, in his debut, revealed a beautiful voice and fine stage appearance as Pogner. As Beckmesser, Karl Doench also gave an outstanding reading. The singing of Hans Hopf as Walther was also an improvement on his previous work in "Fidelio." Brouwenstijn was an effective Eva, though the role is not ideally suited to her voice and personality. Dickie as David, Horakova as Magdalena, Narké Tavini, Di Toto and Mario Verazzi were others heard. Otto Ehrhardt's stage direction was highly commendable, as was the chorus trained by Boni. Leitner conducted a correct reading, though one rather slow in pace. The reception was enthusiastic.

Beecham's concert at the Colon also showed that he is one of the world's best conductors. Leading the Philharmonic Orchestra, he gave fine versions of the Handel-Beecham "Faithful Shepherd," Elgar's Serenade for Strings, the overture to Rossini's "La Gazza Ladra," Schubert's Fifth Symphony, and a wonderful version of Weber's "Oberon" Overture. The audience rewarded him with a thunderous ovation.

Visiting Buenos Aires for the third time, Sir Malcolm Sargent conducted the Philharmonic Orchestra at the Colon. The concert was an artistic event of high order. It opened with Berlioz's "Roman Carnival" Overture and the "Enigma" Variations of Elgar, both brilliantly conducted. As a closing work, Sargent led Dvorak's Second Symphony. Conductor and Orchestra were applauded by an audience that filled the house.

LEOPOLDO FRIAS

BRIAN SULLIVAN, *tenor of the Metropolitan Opera, as Dimitri, with* GRACE HOFFMAN *as Princess Marina, in the Chicago Lyric Opera's production of Moussorgsky's "Boris Godunov."*

THE NATIONAL SCENE

(Other National Scene reports appear in this issue on pages 19 and 20.)

CHICAGO

■ The artistic standing of the Chicago Lyric Opera rose to a new high with a splendid production of Moussorgsky's "Boris Godunov" in the version of Rimsky-Korsakov. Boris Christoff made a living portraiture of the tortured Czar from the moment he made his impressive entrance on stage. With commanding presence, he invested the title role with a beautiful rich basso, and acted with powerful emotional impact that established him as probably the foremost living interpreter of this role.

Brian Sullivan, who gave the finest performance we have heard from him as Dimitri, sang well and acted with conviction. Grace Hoffman was a handsome but somewhat cold Marina. William Wilderman made of Pimen an outstanding characterization. Marco Stefanoni, substituting on short notice for Fernando Corena as Varlaam, revealed expert vocalism and operatic flair that proved him a "find" of the Lyric season. Jeanne Diamond was well cast as Boris' daughter Xenia. Sophia Steffan, as Feodor, seemed badly at ease in the guise of a boy. Annamaria Canali's characterization of the Hostess was capital, and the Guard, enacted by Andrew Foldi, had voice to spare and action to commend. Vladimir Rosing's *mis-en-scene* showed a master hand. George Sebastian was in the pit, conducting with vigor, and with the authority of a thorough musician who knows the voice and understands the score. The chorus was prominent in the performance, trained expertly by Chorus Master Michael Lepore to sing in the original language and to act with appropriate spirit.

Verdi's "Rigoletto" received its initial presentation in the final lap of the season. Tito Gobbi repeated his former triumph here with his moving, unforgettable portrayal of the jester. Bjoerling's Duke is incomparable. The role fits him as the proverbial glove. Elegant, suave and persuasive in character, his singing was the essence of vocal beauty. Anna Moffo's Gilda, not yet in her throat in the upper range, gives promise of becoming one of her better roles. Wilderman, a bulwark in the bass department of the company, gave sonority and sinister aspect to Sparafucile, but did not find much support from his Maddalena, Sophia Steffan, a newcomer on our stage, who no doubt will improve in the role in time. The sonorous basso, Kenneth Smith, well cast as Monterone, sang the Melediction forcibly. Sebastian conducted with the security and knowledge of the seasoned maestro that he is, but with so much physical exertion as to be distracting.

■ "Aida" on Nov. 29 served to close the seven-week series, which included 29 performances of 12 operas. This final production was expected to be a triumphant one, with Leonie Rysanek making her operatic debut here in the name role; Bjoerling singing his first Radames in this country; with Simionato as Amneris and Gobbi as Amonasro. But the performance as a whole was disappointing. Bjoerling, who bowed here 21 years ago as a light tenor and has now become a *tenore robusto*, sang with a great deal of tonal beauty, but did not find Radames, recently added to his repertoire, one of his most fortunate roles vocally, nor one that moved him to act other than perfunctorily for the most part. Miss Simionato was believable only when pouring out her glorious voice. Visually, she had little semblance to an Egyptian Princess. Miss Rysanek disclosed a voice of uncommon beauty and dramatic intensity, and striking histrionic talent. She gave forth golden tones in profusion in Acts I and II, employed lofty pianimissimi of exquisite quality in the Nile Scene and projected her role so stirringly that we could forgive occasional discrepancies in pitch. Gobbi's Amonasro remains a classic in every aspect of the role, and as usual, he dominated the scene whenever on stage. Wilderman's rich basso lent extra dignity to the High Priest, and Kenneth Smith was an acceptable King of Egypt. Piccinato's *mise-en-scene*, replete with innovations, caught the fancy of the spectators, and the excellent chorus and imaginative choregoraphy of Ruth Page and her dancers gave extra *eclat* to the Triumphal Scene. Sebastian was in his element, directing wtih zeal and precision, if not always with sensitivity.

■ Chicago Symphony audiences were treated to some delectable musical fare within the past month, with Overtures including Rossini's "Cinderella" and the Berlioz "Corsair" tossed off with virtuoso sparkle that is Reiner's delight; three first performances here of major contemporary works, symphonies by Piston and Haieff, and Ginastera's "Variaciones Concertantes," also many classics; notable solo performances of Milstein, and Casadesus; and those of Annia Dorfman and Lisa Della Casa, making her Chicago debut. The soprano charmed her hearers with lovely, limpid singing of Strauss' "Four Last Songs," interpreted with consummate artistry. Later, she sang the poem set for soprano voice and orchestra in the last movement of Mahler's Fourth Symphony. Reiner and the orchestra shared with the soloist the audience's enthusiasm; besides supplying an excellent orchestral accompaniment, they shone in their own light in the performance of the symphony.

Casadesus played the Saint-Saens C Minor Concerto in the grand manner, that brought a prolonged ovation to the distinguished artist at the conclusion of a work somewhat old-fashioned, which with his elegance and eloquent expression takes on added value. Milstein was at his top best in his performance of the Beethoven Concerto, one to be remembered—more beautiful, it seemed, and stirring, than ever before. There was much to admire and to enjoy in Miss Dorfman's playing of the Mozart A Major Concerto No. 23 (K. 488), but the performance in its entirely was less felicitious than others we have heard from this fine pianist.

Further hearing of Haieff's Second Symphony would no doubt increase its value in our estimation, but on first hearing it communicated little to be remembered with interest. Piston's Symphony No. 6 impressed us as the most musical of his large works, and was obviously enjoyed both for its musical content and its skillful construction which is the stamp of this distinguished composer's work. Ginastera's Variaciones Concertantes" proved a fortunate choice —as it was a good vehicle for displaying all of the instruments of the orchestra, and the twelve variations were so imaginative, atmospheric and original as to hold the listeners completely absorbed.

The Chicago Chamber Music Society presented the Fine Arts Quartet in the first of a series of six concerts given in the Arts Club of Chicago during the current season. This top-flight ensemble gave the perfectly integrated, polished performance always expected from them in Mozart's Quartet in B flat major and the Debussy G Minor, their styles beautifully delineated.

An unique program of Chamber Music opened the series of concerts given annually at the Arts Club of Chicago by the Pro Musica Trio (Minchin, Clebanoff and Teraspulsky) sponsored by the Pro Musica Society of Chicago. Guest artists participating were Carol Smith, contralto, and Julius Baker, flute (members of the Bach Aria Group of New York), and Milton Preves, viola. Loeillet's Sonate A Trois, beautifully executed by the Trio, opened the program, followed by the Mozart Flute Quartet in D Major, which found the artists completely *en rapport*. In various combinations, the six superior musicians combined their artistry and lovely tonal quality to interpret Arias from four Bach Cantatas. A virtuoso performance of the Shostakovich Trio, Op. 67, E Minor, closed the program brilliantly.

Chamber concerts of interest were presented by the Chicago Chapter of the International Society for Contemporary Music, and Contemporary Concerts, Inc. The ISCM concert programmed Piston's Trio for violin, cello, and piano (1935), Elliott Carter's Sonata for cello and piano (1948), Three Madrigals for violin and viola, by Martinu, and Robert Palmer's Piano Quartet. The University of Illinois Faculty Woodwind Quintet furnished the program for Contemporary Concerts final concert of its 1958 season, comprised of Piston's Quintet for Wind Instruments, Carter's Woodwind Quintet, and "King Lear," a choreographic poem by Persichetti for wind quintet, piano and tympani. All were first Chicago performances.

Sidney Harth, concertmaster of the Louisville Philharmonic, and a finalist in the recent Wieniswski Competition in Warsaw, made two solo appearances with the Chicago Symphony Orchestra on Dec. 13, playing the Wieniawski C minor Concerto in the afternoon, at a special private concert for contributors to the Sustaining Fund of the Orchestral Association, Reiner conducting, and the Prokofieff No. 2, at the Saturday evening concert under Walter Hendl's direction. Mr. Harth, a truly dedicated artist, had a signal success with both concertos, played with verve, flair and inborn musicality. The second movement of the Prokofieff was particularly appealing and gave his beautiful tone full scope. Mr. Hendl led a superb accompaniment, besides brilliant and stirring performances of Rimsky-Korsakoff's Overture, "The Russian Easter," and Tchaikovsky's Sixth Symphony ("Pathetique").

The richest single musical offering of the year, Rudolf Serkin's recital, came as a pre-Christmas blessing, exalting the minds and hearts of those who filled Orchestra Hall's auditorium and stage, to hear works of Mendelssohn, Mozart, the Beethoven Op. 110, and twelve Chopin Etudes, Op. 25, adding another monumental peak among Serkin's memorable performances.

Nicolai Gedda, gifted Swedish-Russian tenor of opera and concert fame, returned in an Orchestra Hall recital Nov. 23, with Werner Singer at the piano. Though not at his top best vocally, there was often much suavity of tone, and pianissimi of rare beauty to enjoy. His high artistry was in evidence throughout his musicianly presentations of early Italian songs, German Lieder, operatic arias, French chansons, and Russian songs—all sung in their original language with excellent diction and authentic style.

Leontyne Price, assisted by David Garvey, sang a comprehensive program of Handel, Mozart, Brahms ("Zigeunerlieder"), Fauré, Puccini (arias from "Turandot") and Barber; and a group of Negro spirituals. She roused her audience to enthusiastic response by the splendor of her voice, but left her hearers somewhat emotionally unmoved.

Paul Stassevitch played a distinguished recital at De Paul Theatre on Dec. 5. He was in top form, and was received with enthusiastic "bravos" by a large audience. The program was a formidable one, including the Tartini "Devil's Trill," Bach Partita in F Major, the Glazounow Concerto, a group of Kreisler pieces, and the "Havanaise" and "Rondo Capriccioso" of Saint-Saens.

■ Music events of particular interest presented recently in Rudolph Ganz Recital Hall in Chicago, were a recital by the remarkably gifted Marimbist, Vida Chenoweth, whose program of music written for her instrument included a first performance of Robert Kurka's Concerto—the last work completed by the late composer; an Introduction to Japanese Culture Through Music and Dance; and two of the series of four Faculty Chamber Music Recitals, featuring contemporary works by Crussel, Husa, Hindemith, Piston, Dohnanyi, and Riegger. A program of Swiss music will be presented in the Hall by Rudolph Ganz and mezzo-soprano Esther La Berge on Jan. 7.

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Photo by Wayne C. Hunt

The Tulsa Opera's 21st production, "Madama Butterfly," on Nov. 20 and 22, in the Tulsa (Oklahoma) Municipal Auditorium. Left to right, VALFRIDO PATACCHI, *the Bonzo;* ROBERT A. BAKER, *Yamadori;* LILLIAN MARCHETTO-PATACCHI, *Suzuki;* GIUSEPPE CAMPORA, *Pinkerton;* DOROTHY KIRSTEN, *Butterfly;* WALTER CASSEL, *Sharpless;* VIRGINIO ASSANDRI, *Goro. The two evening performances and a matinee for children were conducted by* KENNETH G. SCHULLER, *with* ANTHONY STIVANELLO *as stage director.*

SAN FRANCISCO

■ Making its first appearance of the season at the San Francisco Museum of Art (Nov. 19), the California String Quartet concentrated its efforts in an eloquent presentation of Schönberg's Third Quartet. On the same evening Don Pippin, pianist, offered an all-Schubert program at a local bistro, "Opus One." Judging from what I was able to hear of this recital—the closing work, Schubert's Sonata in B flat Major—Pippin is a musician of considerable sensitivity possessing a fine understanding of Schubert. There were no less than nine recitals of chamber music at "Opus One" throughout November, plus charming marionette performances of Wolf-Ferrari's "The Secret of Suzanne."

Lili Kraus revealed some of the old magic in her playing of Bartok's "Peasant Songs and Dances" at San Francisco Conservatory of Music, Nov. 21. Her Mozart, Haydn and Schubert were graced by many fine moments, but her interpretation of Beethoven's Sonata in C major was too personalized.

■ On Nov. 23 the newly-formed Chamber Music Society of Carmel presented a beautifully prepared program, the high point of which was J. S. Bach's Concerto in C Major for Two Claviers with Angie Machado and Gilbert Boyer the distinguished soloists.

Appearing in Berkeley at the Alfred Hertz Hall, the Janacek Quartet gave a marvelously living performance of Dvorak's richly melodic quartet. Virility and grace distinguished their playing of the Haydn Quartet in D Major and they were superb in the Debussy Quartet. Equally rewarding was the afternoon recital (Dec. 7) of the Paganini Quartet at San Francisco State College. Here was ensemble playing which approached perfection and in the hands of these musicians Bartok's Quartet No. 6 took on new meaning.

A near-capacity audience flocked to the enormous Civic Auditorium to hear soprano Maria Meneghini Callas in recital on Nov. 26. She stamped all that she sang with the indisputable greatness of her personality which strangely enters into the rich, individual coloring of her tones.

The Contemporary Dancers premiered a finely conceived work for dancers with masks, "A Tree Of Night"; the dignity and simplicity of the choreography (by J. Marks) was ideally suited to the score by Bach. . . . Ann Halprin, long absent from the concert stage, made a triumphant return at Contemporary Dancers Center, Dec. 10, presenting a small but wonderfully integrated group of dancers. Outstanding were "Two Figures" to vocal accompaniment and the compelling "Earth Interval" danced by A. A. Leath to music by Doris Dennison.

A new ballet group, The Bay Area Ballet Company, gave a fine account of themselves on the evening of Dec. 8, displaying a highly developed gift for the comic in "Golden Moments of Ballet" and dramatic power in a beautifully staged "Miraculous Mandarin" to the score of Bartok.

■ Outstanding at the opening symphonic concert, Dec. 3, was conductor Enrique Jorda's exquisitely controlled version of the lesser known portions of Falla's "The Three-Cornered Hat." The novelty on this program was Creston's pleasing "Dance Overture."

The second program, Dec. 10, got off to an exciting start with the world premiere of the "Symphonic Dances" of Halsey Stevens, a complex but bright and glowing work. Vladimir Ashkenazy was guest artist on the program, winning a well-deserved ovation for his beautifully built-up conception of the Prokofieff Concerto No. 2.

ALAN CAMPBELL

LOS ANGELES

■ The Composers' Workshop of the Westside Community Center resumed on Oct. 12 with a program of music by William Grant Still. Other composers who will appear with various artists assisting in concerts of their

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compositions for the same group are: Ellis Kohs, Nov. 19; Maurice Goldman, Feb. 18; Max Helfman, Feb. 25; Walter Arlen, Ernest Kanitz and Roy Travis, Mar. 18.

■ Ann Thompson McDowell, pianist, from 1920 to the present accompanist and co-artist with Ruth St. Denis, recorded the music which was used by the noted dancer at a recent concert at Philharmonic Auditorium, Los Angeles, when she presented "Gold Madonna."

Mrs. McDowell also gave a program of music by American composers before the Hollywood Chapter of the D.A.R. on Nov. 1, titled "Rhyme, Rhythm and Reason," which included poems of her own.

■ Roger W. Wilson, eleven-year-old pianist, was presented in a debut recital of works by Bach, Beethoven, Chopin and Rachmaninoff at Westwood, Calif., on Nov. 16. Roger, a student of Mrs. Dorothy Bucksten, showed a surprising sense of style in Beethoven's "Sonata Pathetique," though he had only studied for 18 months under Mrs. Bucksten's new instruction method. This was worked out with the collaboration of a Doctor of Psychology from a leading University and aims to make the study of music interesting to the young student. Her method, "Piano Fairyland," has recently been published.

PORTLAND, ORE.

■ The Portland Symphony on Oct. 20 launched a "Piano Festival Season" with Theodore Bloomfield beginning his fourth and final season as conductor. Mr. Bloomfield next season takes up his duties as the new conductor of the Rochester (N.Y.) Philharmonic Orchestra; he also appeared with that organization at its opening concert Oct. 30, and will lead four other programs there this winter.

The reason why the local season is called a "Piano Festival" is because the soloists appearing include Byron Janis, Nov. 3; Eugene Istomin, Jan. 12, 1959; Leon Fleisher, Jan. 26; Vronsky and Babin, duo-pianists, Feb. 23 (in Mr. Babin's Concerto No. 2); and Artur Rubinstein, April 6. The other programs are as follows: Nov. 17, Nan Merriman, mezzo-soprano, and Albert Da Costa, Met Opera tenor, in Mahler's "Das Lied von der Erde"; Dec. 1, Isaac Stern; Dec. 15, Roman Dukson, principal orchestra cellist in Bloch's "Schelomo"; Feb. 9, Brahms' "German Requiem" with the Portland Symphonic Choir assisted by Brunetta Mazzolini, soprano, and David Johnson, bass-baritone; Mar. 9, Nathan Milstein; and Mar. 23, all-orchestral concert.

THEATRE MARQUEE

"Triad" by Mark Bucci, Dec. 2, E—This triple bill at the theatre on East 59th Street consists of short operas including "The Dress," "Tale for a Deaf Ear" and "Sweet Betsy from Pike" by Mr. Bucci—works that had been presented elsewhere previously. The staging directed by Richard Altman and with Abba Bogin as musical director, and a production designed by Ming Cho Lee, with choreography in the last work by Betty Low, offered some intriguing contrasts.

"The Dress" is a gay little comedy of New York life among the young intelligentsia without money. It needed a lighter touch, though Anita Darien as Vicki was particularly clever as the heroine whose expenditure for a new gown must be concealed from her husband, David (Dan Resin). "Tale for a Deaf Ear" is the most serious work of the three, pondering the lives of a quarreling suburban couple (Muriel Birkhead and Bruce Mackay), with a wife who alternately rails at her husband and relents when he falls in a drunken stupor—the second time fatally. The transformation to episodes in other ages when a Florentine Woman (Dorothy Renzl), a Scotch Girl (Virginia Carrol) and a German Soldier (William Carrozo) mourn their dead and pray for their return, was the deepest note struck in the evening. "Betsy" is a gay, folksy piece in which Miss Darian played Betsy, Mr. Resin the role of Ike and Travis Hudson the Narrator.

The two-piano accompaniment by Mr. Bogin and Harriet Shirvan, with percussion played by Julie Greenberg, hardly was adequate to give a fair idea of Mr. Bucci's music. He seems to have a flair for the stage, and probably needs more experience in setting larger librettos to music. Perhaps the opera he is reputedly writing on the subject of Midas will show his gifts in a better light. R. K.

BOSTON

■ Preoccupation with the multiplicity of events that crowd Boston's concert calendar often makes it difficult to include much mention of things musical outside of the Hub's metropolitan area. Perhaps there will be some justice to this month's coverage of programs outside of Boston, but how we'll catch up for next month is something I prefer not to think about at this stage!

Turning first to Worcester, its 99th Music Festival gave promise of some outstanding activity for next year's centennial besides presenting some interesting and well-performed programs this year.

Chief item of news was the change of orchestras from the Philadelphia to the Detroit Symphony. We are given to understand that practical considerations rather than any lack of appreciation for Eugene Ormandy and his players led to the change. Certainly Worcester has cause to be grateful for the splendid contribution made by the Philadelphia Orchestra during these post-war seasons. I, for one, always looked forward to the 40 mile drive which early in the season brought me in contact with the urbane direction and polished performances almost invariably turned in by the conductor and his players.

But if a change was necessary, one applauds the choice of the Detroit Symphony under Paul Paray, for it played with clarity, distinction and fervor. Mr. Paray's directions, clean-cut and authoritative, produced fine readings. The orchestra and conductor also proved to be excellent as accompanists, a field important to the Festival structure. Above all, one sensed that this was not just a routine job, but that the orchestra was on its mettle and that this was a valued and meaningful experience for all concerned.

I could not get down for all the events, but the two I heard were most impressive. The week started with "Pianist's Night," and Gyorgy Cziffra was the pianist thus designated in the Liszt E-flat Concerto. The Festival Chorus made its bow with "I Was Glad" by Parry and the Vaughan Williams "100th Psalm Tune." Franck's Symphony and the Rimsky-Korsakov "Capriccio Espagnol" were the orchestral contributions.

A first-class tenor was heard the following evening when Flaviano Labo displayed the manner—and also the voice—of a singer in the grand tradition. Gloria Lind sang her soprano solos and duets with the tenor in fine style. The chorus under the Festival's Music Director, T. Charles Lee, made excellent contributions, although the material—Clokey's "Canticle of Peace" and Ireland's "Greater Love Hath No Man"—could not be said to be altogether first class. As a matter of fact, greater care could have been exercised in the choice of choral music throughout the Festival. Randall Thompson's "Ode to the Virginian Voyage" can scarcely be considered one of the distinguished composer's best efforts, and yet this was the featured work of a program that also included some excellent singing by Jean Madeira. The orchestra was zestful and spirited on both evenings in Mozart's "Marriage of Figaro" Overture, the Schumann Symphony No. 2, excerpts from the Berlioz "Damnation of Faust," the Weber "Freischütz" Overture, Falla's "El Amor Brujo" and Gershwin's "American in Paris."

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Victoria de los Angeles was the featured soloist for Friday's "Artist's Night" when Henry Cowell's Symphony No. 11 was given its Festival premiere. Two soloists brought variety to Saturday's close — Jorge Bolet in the Beethoven Concerto No. 4, and Mischa Mischakoff in the Mendelssohn Violin Concerto. Beethoven, Handel and Wagner brought the choral and orchestral contributions to a close for this year. And now its the 100th, and we'll be waiting!

■ On Veteran's Day I took the pleasant drive down the Massachusetts Turnpike to hear the Springfield Orchestra and found the trip worthwhile and rewarding. The Springfield Orchestra is more a professional than a community-type orchestra, but it has room in its ranks for skilled amateurs and teachers who have kept up their playing skills. Robert Staffanson is music director and conductor both of the orchestra and the Springfield Symphony Chorus. Energetic, skilled, imaginative and able, the young conductor has brought a new lease of life to the orchestra and has attracted much community support although not yet quite enough to give the organization all the stability it needs if it is to do its job with full efficiency. Several school concerts and programs in the surrounding communities give the orchestra quite a busy and substantial season.

For the first time in its history the orchestra presented an all-American program for the Nov. 11 concert in the acoustically excellent Municipal Auditorium. Wallingford Riegger's catchy "Dance Rhythms," Op. 58; the first concert performance of Carlisle Floyd's "Susannah;" and Henry Cowell's Short Symphony, No. 4, were done with competence, and the opera excerpts, particularly, with imagination and drive. All three composers were present to share the cordial applause with conductor, orchestra, chorus and the two outstanding soloists — Lee Venora, soprano, and William Chapman, baritone. Excerpts from Gershwin's "Porgy and Bess" in Bennett's orchestral version brought this unusual and stimulating concert to an effective conclusion.

If this is the sort of thing they'll be doing in Springfield, watch for some first-class musical activity from the pleasant Western Massachusetts community!

JULES WOLFFERS

■ The Boston Symphony Orchestra, Charles Munch conducting, was heard on Dec. 9 in the third event of the 1958-'9 Rutgers University Concert Series. This was the 21st Rutgers appearance of the Symphony; its first concert at the State University was in 1935.

CLEVELAND

■ The Bernardi management supplied this city with an avalanche of events that spelled variety and afforded pleasure to all musical tastes. Maria Callas attracted the curious in large numbers who accorded the diva an ovation. The cognoscenti however, were more reluctant to express their satisfaction with several of her offerings. On the other hand, the New York City Opera Company aroused unequivocal approval for their fine productions of Bohême, Rigoletto and the lighter Fledermaus; throughout the engagement there could only be words of praise for the entire production. The Ballet Russe attracted three sold-out houses and offered colorful performances of a well known repertoire.

Elisabeth Schwarzkopf was the soloist in the sixth pair of concerts by the Cleveland Orchestra with George Szell at the helm. The program consisting of Mozart and Richard Strauss opened with the former's B flat major Symphony, No. 33, and closed with a gripping performance of "Death and Transfiguration." The soprano sang Mozart's Recitative and Aria "Ch'io mi scordi di te" and the "Four Last Songs" of Strauss, both first performances at these concerts. This was an evening for musical "gourmets"!

The Amsterdam Concertgebouw claiming our conductor's services at present, Robert Shaw, associate conductor, took charge of the orchestra and presented a novelty: Robert Kurka's Second Symphony, as well as Vaughan Williams' Fourth in F minor. The feted soloist was Mischa Elman, whose performance of the Mendelssohn Violin Concerto had all the freshness of youth and the gorgeous Elman tone of yore. In his honor the Women's Committee of the Cleveland Orchestra gave a banquet luncheon at the Wade Park Manor attended by some 500 devotees.

Elman's golden anniversary of his U.S. conquest was further accented by a program supplied by concertmaster Josef Gingold with Arthur Loesser at the piano. Mr. Loesser, who had been Mr. Elman's accompanist years ago on a concert tour of the Far East, also served as witty master of ceremonies.

Two "firsts" distinguished Mr. Shaw's second pair of concerts: Lukas Foss' Second Piano Concerto (the composer at the piano) and Janacek's "Death and Prophecy of Taras Bulba." Mr. Foss demonstrated his pianistic prowess also in the Bach D minor Piano Concerto and brought his technical fireworks into full play in the performance of his interesting and exciting Concerto. Mr. Shaw opened the program with a beautifully mellow reading of the Unfinished Symphony by Schubert.

George Szell had invited a young Polish conductor of the Warsaw Philharmonic Orchestra to guest-conduct one concert during his absence; on Dec. 4 and 6, Stanislaw Skrowaczewski made his personable appearance at Severance Hall. He immediately established contact with his audience by his exquisite interpretation of Beethoven's Third "Leonore" Overtures. Here was indeed a musician of finest ingredients: sensitive and dramatic, his music transmitted knowledge and devotion. He introduced a Concerto for Orchestra by his countryman Witold Lutoslawski — a quite complicated work of fairly modern tendencies and elaborate design. Closing with the Shostakovich Fifth Symphony, the Polish conductor was feted with enthusiasm by both audiences in these first appearances before the American public.

ROSE WIDDER

ST. LOUIS

■ The inauguration of the St. Louis Symphony Orchestra's 79th season at Kiel Opera House was a gala occasion. It marked the debut of its new permanent conductor, the young Belgian, Edouard Van Remoortel, who was welcomed with an orchestra fanfare and an ovation by the capacity audience. The concert was televised and broadcast over the radio, and speeches by local VIPs preceded the program. Champagne was served in the foyer during intermission, and at the close of the concert a stage reception was held to which the audience was invited to meet the new maestro.

The program consisted of the "Lohengrin" Prelude, Paul Creston's Second Symphony and the Beethoven Seventh. Van Remoortel, conducting without score, obtained unexpectedly smooth results for a first performance with an orchestra with 26 new recruits in the various divisions. Notable improvement was evident in the next two concerts, indicating that the orchestra is in good hands.

The 32-year-old conductor is also a 'cello virtuoso. Prior to his present engagement, he had conducted more than 60 orchestras on four continents. During the past year he led 15 concerts at the Osaka Music Festival in Japan, 35 on a tour of Australia, ten in England and Belgium with the London Philharmonic, and 26 programs on tour with the Stuttgart Chamber Orchestra. With the Munich Philharmonic, he also conducted seven performances of Goethe's "Egmont" with Beethoven's music at the Brussels World's Fair. It is his expressed intention to include in his St. Louis programs many scores of leading American and European contemporary composers whose best efforts deserve a hearing.

■ Van Cliburn made his first St. Louis appearance at the second of the season's symphony concerts and electrified two capacity audiences, playing the Rachmaninoff D minor and the Tchaikovsky B flat minor concertos, the test pieces that won him the Moscow competition. The Rachmaninoff in particular was given a notable performance. His playing stirred the audience to a wild enthusiasm that the soloist finally stilled by adding encores by Schumann and Mozart.

For the Saturday morning orchestra rehearsal, Mr. Cliburn had announced that he would welcome as many teenage students as would like to attend. About 2500 eager youngsters responded, some arriving as early as 7:30. The orderly young crowd set in rapt attention throughout the morning and indicated its appreciation in no uncertain terms.

Mr. Van Remoortel assisted the soloist with well-synchronized orchestral accompaniments. The program also included a colorful interpretation of the Handel-Harty "Water Music."

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New York Concert and Opera Beat

(*Continued from page* 13)

varies between modern idioms, including folk influence and quasi-polytonal devices. It proved an ambitious assignment and was played with effectiveness by the artist and the woodwind group. An unaccompanied Sonata by Geminiani was an agreeable and novel offering.

The rest of the program, in which the piano accompaniments were played with skill by Richard Woitach, included the Franck Sonata, Handel's Sonata in G minor, Hindemith's Sonata in E Minor (Op. 33a, 1935), and Ravel's "Berceuse" and "Tzigane." Mr. Banat has a fine talent for his instrument and plays with genuine warmth, though at times on this occasion his intonation showed a few slips. There is room for growth in his interpretative conceptions, which will probably come with further maturity. R. K.

New York Philharmonic Orchestra, Leonard Bernstein conducting, **Claudio Arrau,** pianist, **Harold Gomberg,** oboist, soloists, Dec. 5, E—Continuing his Vivaldi exhumations, Mr. Bernstein presented a Concerto in D minor, for oboe, strings and cembalo, which had a large quota of beauty and charm, as played by Mr. Gomberg.

The American music series was continued with Aaron Copland's "Music for the Theatre," that sprightly opus with ingredient of jazz, premiered in 1927 but still holding its pungent and original character. Another Copland work, the composer's arrangement for orchestra of his Piano Variations (the latter also a quarter-century old) had been premiered by the Louisville Orchestra last March. Though some may prefer the keyboard version as being more idiomatic, the orchestral Variations make a strong, engrossing piece, and they were done by Bernstein with great conviction.

The final part was devoted to Beethoven's Piano Concerto No. 3, which Mr. Arrau played with mature mastery and a certain mellow, reflective quality well seconded by the conductor's careful and balanced accompaniment. R. K.

Dec. 6, A—The Sunday afternoon Philharmonic concert, again under Mr. Bernstein, brought Laszio Varga, cellist of the orchestra, as soloist in the 'Cello Concerto of Dvorak, an assignment well adapted to the abilities of the artist; and an excellent performance of Prokofieff's Symphony No. 5, by now a classic of the modern repertory. Copland's "Music for the Theater" was repeated as the opening work.

Malcuzynski, pianist, Dec. 5, E—Mr. Malcuzynski is a pianist of the Romantic school. He confined his program on this occasion (after an absence from the New York concert scene last season) to works by 19th century composers except for three excursions into the 20th century represented by Prokofieff, Debussy and Rachmaninoff. The opening work, Franck's Prelude, Chorale and Fugue, was approached in a stately, flowing manner but a seeming absence of inner conviction and some technical mishaps kept the performance from achieving spiritual and tonal grandeur. The Brahms Intermezzo in E-flat minor and the Rhapsody in G minor were played warmly and sensitively, yet with a curious sense of detachment. Paradoxically, it was in the Prokofieff Sonata No. 7 that the artist really became completely and brilliantly convincing.

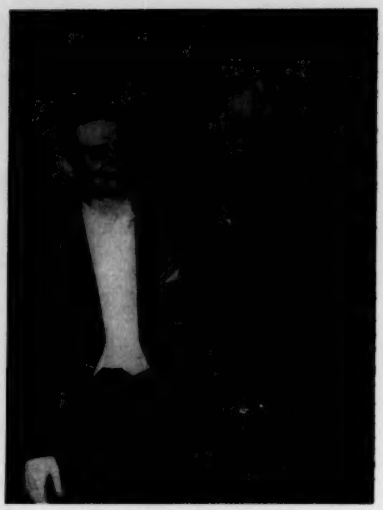
In the Chopin group, Malcuzynski showed his mastery as a poet and colorist. V. K.

Byron Janis, pianist, Dec. 7, E—Mr. Janis proved several things by his first Carnegie Hall recital in over four years: that he has the commanding musical personality to make almost any piece convincing, that his technique is reliable, and that he has retained in his playing a freshness and sensitivity. His program, a repeat of his recital during American Festival Week at the Brussels Fair last June, opened with Mozart's sonata in G major, K. 283. This was played in a songful, personal way; and Mr. Janis' sincerity and intensity wove their spell.

A Chopin group followed the Schubert Impromptu in E flat, Opus 90 ,and included the Nocturne in D flat, two Etudes in F and the Sonata in B flat minor. Mr. Janis has such splendid control of the notes that the melodic outline floats clearly and gracefully, even when played at breathtaking speed. He kept the Nocturne flowing, with a minimum of ritard and rubato, relying on a variety of touches for expressiveness. And in the Sonata he found the central personality of each movement and did justice to all, although the last two were perhaps most successful.

The program included a modern work, Aaron Copland's Piano Sonata, first performed in 1941. Craggy and percussive, and employing extreme economy of means, its main purpose seems to be to open our ears to new harmonies. Mr. Janis played it as intended—with a forceful, ear-opening sound, but a jazzy interlude in the first movement and a sprightly second movement gave him the chance to work some color and humor into a rather granitic work.

The program closed with a liberal helping of Liszt, done to a turn. The "Valse Oubliée" and "Hungarian Rhapsody" No. 6 were served up with charm, sentiment and love—a romantic dessert to an evening of music by one of our brightest keyboard poets. R. H.



BYRON JANIS, *American pianist, congratulated by Russian composer* ALEXANDER TCHEREPNIN, *after Mr. Janis' Carnegie Hall recital, Dec. 7. The latter winged into New York from Paris a few hours before the concert and went directly to Carnegie Hall to join in the audience's applause.*

Mischa Elman, Golden Jubilee Concert, Dec. 8, E—The climax of a career in this country that opened in 1908 with his appearance as a boy of 17 with the Russian Symphony Orchestra in the same hall was marked by Elman, a household name for these many years. The occasion found a well-filled house still under the sway of a musical personality that has always exerted a strong appeal, because of the throbbing beauty of his tone quality particularly. Mr. Elman, with Joseph Seiger at the piano, played the Handel-Gevaert Sonata in A major with beauty of tone, as he did the Brahms Sonata No. 3 in E minor.

A relative rarity was the Spohr Concerto No. 8 in A minor, subtitled "Scena Cantata," and indeed often suggesting the cavatinas of 19th century operas; the work sounds as dated as some of Weber's music today, but Mr. Elman negotiated its formidable chromatic runs and cadenzas with all of the flair it must have occasioned a half century ago. The second half included the Chausson "Poème," Sarasate's Nocturne in E flat, the "Danse Espagnol" from Falla's "La Vida Breve" arranged by Kreisler, "Melodie" by Tchaikovsky and the Wieniawski "Souvenir de Moscou," the last of which was on the debut program 50 years previously.

In the intermission, Paul Cunningham, president of the American Society of Composers, Authors and Publishers, presented a gold medallion to the violinist, recalling his membership for 34 years in that organization, and saluted him as a great artist and for his contributions to musical culture in this country. There were many ovations and several extras at the close. R. K.

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Rudolf Serkin, pianist, Dec. 9, E—Serkin is probably the most completely satisfying pianist before the public today. In a program devoted to the "Variations Sérieuses" by Mendelssohn, the Rondo in A minor by Mozart, Beethoven's great Sonata, Opus 110, and the last Twelve Etudes by Chopin, the pianist successively stirred, cajoled, elevated and electrified a capacity audience. Serkin has the gift of making everything he plays seem outstanding, so great are his sincerity and depth of concentration. The difficult Mendelssohn opus was serious and dramatic, yet at all times within the exact range of expression intended by the composer. The Rondo by Mozart had an aura of tender melancholy, conveyed in a compellingly intimate manner. In the Beethoven Sonata the artist achieved the highest level of loftiness and spirituality, and yet this immensely complex, monumental work lived freely under Mr. Serkin's fingers, breathed warmly and spoke compassionately. The adagio and the fugue were beautifully defined and hauntingly expressive. V. K.

TOWN HALL

Rosalyn Tureck, pianist, Nov. 6, E—Miss Tureck's all-Bach program included the C major Prelude and Fugue from "The Well-Tempered Clavier," Book I; the "Capriccio on a Departing Brother," the E minor Partita, the Aria and Ten Variations in the Italian Style, and the D major Toccata. This artist's playing is quite personal, and indeed, individual. There is hardly need to point out how welcome and refreshing these qualities are in the present era of the mass-produced approach. Furthermore, her performances seem to pare away all exterior layers of the music and penetrate to the innermost core with unswerving single-mindedness. This she achieves by a most exacting control over dynamic, rhythmic, and tonal details. Curiously enough, even though one feels that every semiquaver has been meticulously calculated, there is an exhilarating sense of immediacy and spontaneity, perhaps, paradoxically, precisely because of this ministration to particulars.

This type of interpretation brought an unusually heightened intensity, possibly because of the way in which Miss Tureck treats Bach's counterpoint. She does not merely resolve the matrix of interwoven melody into its component strands; she also clearly delineates the propelling tensions of each part and all the attendant shifts of focus from one to another. Thus, the listener, ordinarily a passive observer, becomes an active participant, traversing the same avenues of intellectual adventure as the performer herself, and sharing with her the excitement of every encountered challenge.

Miss Tureck before her absence for several years in Europe enjoyed a devoted following, if not the largest kind, in this country. It is to be hoped that her successes with the reviewers and public on the Continent, and particularly in England, will be equalled among her own countrymen by the unanimity of their esteem, which her artistry most certainly warrants.

A. M. K.

[The foregoing review reached this office too late for inclusion in the December issue.]

Boston Little Symphony, Russell Stanger, conductor, Nov. 16, A—This outstanding group of 19 excellent string players and a timpanist from the Boston Symphony Orchestra was heard in an impressive program consisting of the Rossini Sonata for Violins, Violoncelli and Contrabass; Britten's "Variations and Fugue on a Theme of Frank Bridge"; the Bach Concerto No. 1 in D minor for Piano and Orchestra (Frank Glazer, soloist); and the Sinfonietta for Strings and Timpani of Waxman. Russell Stanger, music director, who made his debut here last January, conducted the experienced group

LEYNA GABRIELE, *lyric-coloratura soprano, gave a New York debut recital.*

of musicians with masterly skill, expertness and lucidity, in performances marked by consistently fine instrumental tone, impeccable musical style, mood coloring and delicately contrasting balance of volume.

The performance of Frank Glazer in the Bach Concerto proved a brilliant exhibition of piano playing, technically, rhythmically and artistically. The numerous segments of the Britten Variations and Fugue and the melodious Waxman Sinfonietta provided opportunities for excellent dynamic shadings and purity of instrumental tone, all of which the orchestra executed in outstanding form and musical taste. L. C.

Thelma Matesky, composer-soprano, Nov. 18, E—The high point of interest of Thelma Matesky's recital was the presentation of her own settings of poems, including Verlaine's "Chanson d' Automne" and "Mon Reve Familier." Retaining the subtle nuances of the text, Miss Matesky combined her balanced but pliable song form with imaginative tonal color. She evidenced her knowledge of writing for the voice in a contemporary medium without loss of the poet's fluency. Integrity of pattern in keeping the luminous surge of the Elizabeth Barrett Browning's "Sonnets from the Portuguese" was marked in the alluring group heard in first performance on this program.

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usual sense of style and proportion and intuitive in artistry, the singer broke through vocal barriers in dramatizing some songs on her list. The Matesky voice is a clear, high-lying soprano capable of a pure and ringing tone. Well-spun legato passages alternated with outbursts of singing declamation in which, frequently, Miss Matesky ruthlessly sacrificed vocal quality for dynamic climax. She showed herself to be as individualistic in her song projection as she is in song composition.

Anita de Mars was at the piano for the long program, offering songs of Marx, Schubert, Saint-Saens plus an enlivening English group featuring works of Matesky, Egilsrud and Waldrop. M. C.

Mary McMurray, mezzo-soprano, Nov. 20, E—In her Town Hall debut, this handsome young singer proved lavishly endowed by nature with those assets essential to the making of a truly important vocal career. Her titian-haired, statuesque beauty, the warmth of her personality have the audience half conquered before she utters a note. She has a big, rich mezzo-soprano voice, extensive in range, with a bright, ringing top and a full, dark bottom, yet capable of ripping through the closing pages of the "Cenerentola" aria of Rossini with impressive speed and cleanness. And she has a definite flair for expressing herself in music.

In spite of the unusual bigness of her voice, Miss McMurray all too often forces it beyond its natural limits. She is also guilty of a dangerous abuse of the chest voice, particularly in the lower middle. "Estrella e Lua Nova" by Villa-Lobos and "Polo" by de Falla were sung completely "in chest," like a Flamenco entertainer. One cannot quarrel with this as an interpretive approach, but it is a dangerous thing vocally for a young singer who intends to use the voice for less specialized music.

The main work was Dvorak's "Zigeunermelodien," Op. 55, sung in their entirety. Here the artist did her best work. In the less vigorous songs the voice was pure gold from top to bottom. Also on the program were songs and arias by Mozart, Handel, Scarlatti, Vaughan Williams, Fine, and Street. If Miss McMurray can take full advantage of her assets, she should become one of our outstanding singers. The accompanist, John Wustman, was outstanding at the piano. C. E. R.

Elena Nikolaidi, contralto, Nov. 30, E—After an absence of three years, the artist was heard in a distinguished recital, including the Mozart recitative and rondo "Ch'io mio scordi di te." Miss Nikolaidi, a charming and splendidly poised artist, has a generally rich, warm voice, of adequate volume and range, which she uses with distinction. Her interpretations are well conceived and intelligently revealed.

In the opening group the contralto sang two Vivaldi lyric songs, "Dille ch'il viver mio" and "La Pastorella," and two Handel numbers, "Va godendo" and "Dira ch'amor per me," with artistic perception and flowing style. The voice developed into complete effectiveness as the recital progressed. In the Schubert group of four songs, particularly striking contrasts of moods and fluency of vocalism marked the singing of "Das Lied in Grünen" and "Die junge Nonne."

The outstanding feature of the evening was Miss Nikolaidi's performance of the difficult Mahler cycle "Lieder eines fahrenden Gesellen." The singer brought to these songs a sensitive understanding of their textual and musical demands, with strong interpretive expression, well disclosing the varying emotional moments and the poetic idealism of the composer. Of the Strauss group of four songs, the singer was especially impressive in her rendering of "Die Nacht" and the "Schlagende Herzen." Paul Ulanowsky, at the piano, played meritorious accompaniments. L. C.

Leyna Gabriele, soprano, Dec. 5, E—The attractive soprano made her New York recital debut offering a program in which operatic arias were conspicuous. These included excerpts from works of Handel, Mozart and Verdi; two arias from Ravel "L'Enfant et les Sortilèges"; two from Douglas Moore's "The Ballad of Baby Doe," a concert form of the music the singer had sung in its première; and one from Menotti's "The Telephone." There were also songs by Pizzetti, Mussorgsky, Diamond, Duke, and a cycle of "Five Songs" by Jack Beeson.

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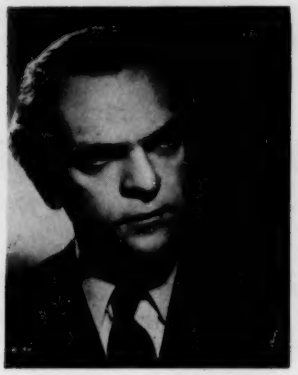

WITOLD MALCUZYNSKI, *pianist, was heard in a New York recital.*

(A review of the recital appears on page 36.)

Miss Gabriele, whose voice is of moderate strength and range, showed throughout a commendable command of artistry, fluent singing and the ability to produce flowing pianissimo phrases with finesse and unusual beauty of tone. There is an evenness of lovely tone quality through the middle and lower portions of the scale. At times undue tonal openness and over-tension were noticeable in the extreme upper voice, yielding a less pleasant quality. The soprano's display of musicianship was outstanding, and in general she handled the dynamics and adhered to pitch in impressive fashion. Dictionally, her phrases reflected clarity, although there were occasional lapses. Miss Gabriele's rendition of the "Traviata" aria was stylistically and vocally sound, and showed familiarity with the requirements of music and text. Arpad Sandor was the skilled accompanist. L. C.

Polyna Zagaretou, soprano, Dec. 7, E—It was delightful to hear so fine a vocal instrument as Miss Zagaretou's in a program of diverse songs, well prepared and in a style evidently based on secure musicianship. The opening group of classic airs by Cavalli and Scarlatti offered familiar numbers, so well done as to sound fresh. The soprano may have taxed her resources with the Mozart aria, "Ch'io mi scordi di te?" and with the weighty Brahms lieder, but she achieved an exquisite timbre in the "Proses Lyriques" of Debussy and in Shepherd's excellent "Triptych." The latter included "The Day Is No More" and "Light My Light," texts that have intrigued other composers. One found nothing reminiscent in these new versions, excellent in style.

The final group of songs and folk-song arrangements by Greek composers was outstanding. There was a good deal of drama skillfully conveyed by Miss Zagaretou in this music of Spathis, Petrides and Kalomiris. Ludwig Bergmann played artistic accompaniments. M. C.

The Violoncello Society, Heitor Villa-Lobos, conductor, **Phyllis Curtin,** soprano, Dec. 10, E—For his appearance with the Violoncello Society the famous Brazilian composer presented three of his own works ("Bachianas Brasileiras" Nos. 1 and 5, and the world premiere of his "Fantasia Concertante") and three Preludes and three Fugues by Bach transcribed for 'celli by the conductor. With all of his well-known skill in writing for this versatile instrument, Mr. Villa-Lobos could not avoid a few moments of thickness in texture in an otherwise skillful and musicianly transcription. The "Fantasia" is typical Villa-Lobos, technically the work of a master craftsman who understands completely the virtues and limitations of his chosen medium, musically exciting in the fast movements and lyrical in the slow. Phyllis Curtin sang the solo part in the "Bachianas Brasileiras" No. 5 in her usual effective manner. Villa-Lobos is a first-rate conductor, and apart from a very occasional misstep in extremely high passages the Society played very well. C. E. R.

CARNEGIE RECITAL HALL

Janacek String Quartet, Nov. 16, 5:30—The New York bow of this organization was presented by the Sunday Concert Society. The group was founded in 1947, with Jiri Travnicek as the first violinist, Jiri Krovochvil, violist, and Karel Krafta as 'cellist, while Adolf Sykora, second violinist, joined it a half dozen years ago.

The novelty of the concert was the First String Quartet by Leos Janacek, which was composed in 1923, and is supposed to have been inspired by Tolstoy's novel "The Kreutzer Sonata." It is an individual score, somewhat episodic, with the composer's original folklike motives at times in evidence. There are recurrent dancelike themes and a tragic undercurrent. The performers seemed to know its neo-romantic style well, and played the work with great sensitivity and rhythmic flexibility.

The opening offering was Schubert's Quartet in A minor, Op. 29, in which the lyrical moments were captured very movingly and with tonal warmth; some other pages seemed less impressive. The E minor Beethoven "Rasoumovsky" Quartet Op. 29, No. 2, had a spirited treatment, though the slow movement was taken at an overly deliberate pace. A chamber group with a definite individuality, the Smetanas are mature musicians, and in their interpretations give listeners a real musical experience. R. K.

Continental-Aires, Nov. 16, E—The Continentalaires, under Julian Parrish, arranger and accompanist, were heard in concert under the auspices of the New York State Careerists Society. They sang a mixed program of Peri, Handel and Bach works; the cycle "In a Persian Garden" by Liza Lehmann; arrangements of Negro songs; "Operatic Highlights" with stylized excerpts from Verdi, Gounod, Wagner, Rossini and Leoncavallo; a David Guion Suite and two groups of miscellaneous songs in English.

As on previous occasions, the quartet proved a nicely balanced singing ensemble, with a well-matched tonal quality of warmth and substantiality. The "Invocazione" of Peri and an excerpt from the Bach Cantata No. 11 were sung in dignified style and effectively phrased. The uncalled-for fast tempi in the beautiful "Total Eclipse" of Handel added nothing to this oratorio aria. The "Persian Garden" cycle brought some excellent singing, both group and solo. Outstanding was the colorful presentation of Mr. Parrish's setting of Guion's Suite. The rhythmic action and vocal forces employed, and the dramatic, spoken narrative made for a stirring performance. L. C.

ENRICO LEIDE, *conductor of the American Symphony of New York, and* EUGENIE ADAMEC, *nine-year-old pianist, soloist with this group in a recent concert.*

Richard Thenebe, pianist, Dec. 8, E—Mr. Thenebe's recital reached its high point with a pulsing, nicely shaded performance of Schumann's "Kreisleriana." He found the inner line of the work—a shy, haunted quality that often eludes more experienced performers—and transmitted it with real feeling. The Beethoven Sonata, Opus 110, which closed the program, was full of minor effects of great beauty, but a long clean line, free of petty contrasts and clearly articulated, was much needed. R. H.

(Continued on page 42)

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Music in our Public Schools

By WILLIAM C. HARTSHORN

KARL D. ERNST, *Director of Music, San Francisco Unified School District, and President of the Music Educators National Conference* (1958-1960).

PROBABLY there is no musical activity in the world that exceeds music education in the public schools in scope or in the extent of participation involved. Every year literally millions of boys and girls in all parts of the United States are actively engaged in some form of musical activity as a part of their public school life.

Six- and seven-year-olds in the primary grades may be singing simple songs and playing such simple instruments as song bells, not only as a means of expressing themselves through music, but also in order to develop an understanding of such fundamental concepts as higher and lower, louder and softer, faster and slower.

Young people in senior high schools are enrolled in advanced courses in theory and harmony and in some instances may be orchestrating their own compositions.

Between these two extremes there is virtually every conceivable kind of musical activity in which young people can engage.

Obviously, musical opportunities in the public schools differ both in scope and in quality in various parts of the country. This is true of all aspects of education. It is also to be expected that a program of such vastness will be characterized by great strengths in some of its aspects and by serious problems in others. Just as every offensive play on the football field should score a touchdown if it operated perfectly, so music education, if it functioned ideally, should be able literally to transform the musical life of our country in a generation or two if everything about it were ideal. Of course, this simply can't happen, either on the football field or in music education.

■ Unfortunately, teachers and pupils often consider music simply as a subject to be studied in school. Too often "public school music" is regarded as something apart from the main stream of music, whereas the true function of the music educator is to make certain that that stream flows right through his school, for while there is music that is too difficult for children to perform, there is none that is too good to be brought into the classroom.

Too frequently the public school teacher of music is uninformed of what is currently going on in the professional world of music, and it is probable that many professional musicians would be very much surprised to learn of many of the musical activities that are a normal part of music education in the schools. With this in mind, the imaginative and resourceful publisher of the MUSICAL COURIER has chosen to devote a page of each issue to music education in the public schools. This writer regards it as a privilege to be associated not only with the MUSICAL COURIER but with such a project. It will be our purpose each month to present an article by a recognized leader in music education who will discuss a topic of importance in this field, which, it is hoped, will be of interest to the professional readers of the MUSICAL COURIER. It is most appropriate that the first of these articles should be by Dr. Karl Ernst, Director of Music in the public schools of San Francisco, California, for Dr. Ernst is the president of the Music Educators National Conference, the official organization of music educators, which is the largest single department of the National Education Association.

It is planned that each page will also include a thumbnail sketch of a contemporary composer of our own country in the hope that young people who read the page will in this way be reminded of some of the men who are creating the new music of our time.

W. C. H.

America's School Music On the Upward March

By KARL D. ERNST

MUSIC has asserted itself most convincingly in the curriculum of the American public schools since Lowell Mason first introduced it a little over a century ago. From the very limited program of vocal sight reading in the elementary grades, the schools now offer a broad program which includes singing, playing of orchestra and band instruments, rhythmic expression through bodily movement, music history and appreciation, and music theory.

Children of elementary school age have the opportunity of participating in a great variety of music activities, including singing, rhythmic, listening, and instrumental activities. In the primary grades music is usually taught by the general classroom teacher, but from the fourth grade on, trained music teachers are gradually brought into the program. As talents and special interests begin to emerge at about the age of nine or ten, most schools offer instruction on orchestra and band instruments as well as enriching experiences through selected choruses.

■ The secondary school continues with a pattern of offerings designed to meet the needs of those with either general or specialized interests. Classes in general music, music appreciation and chorus or glee club are planned for those with limited performance abilities.

Orchestra, band, choir, music history and theory attract those with a larger degree of talent and interest. Pupils in this category tend to continue with some type of music class all through secondary school. Many music activi-

ties are also available to pupils on an extra-curricular basis. These may include dance band, small instrumental and vocal ensembles, and madrigal groups.

In a good secondary school those who participate in the specialized music activities will perform music of quality. They will develop skills of performance, but in so doing they will also come into direct contact with some of the finest music literature. As members of school performing groups they will sing and play not only chamber music but they will occasionally have the privilege of producing symphonies, concertos, oratorios, and operas either in whole or in part. Their repertoire includes music of great variety and it will encompass music of many different historical periods.

In the nation as a whole, between ⅓ and ½ of the pupils in the secondary schools today participate in some form of music activity. In smaller schools where elective offerings are listed, the percent in music groups is often much higher.

■ There has been a steady increase in the number of music teachers, consultants, and supervisors to implement the music program.

The Music Educators National Conference, a department of the National Education Association, is, as you know, the principal professional organization to which school music teachers belong. It operates at national, divisional, and state levels and carries on a very active program of conventions, workshops, leadership training, publications, committee work, and research.

Last year over 32,000 teachers were active members of the MENC, making it the largest subject matter department within the NEA. Only The Department of Classroom Teachers had a larger membership. This speaks well for the initiative, enthusiasm, and the professional concern of music teachers. It also indicates that music teachers are continually evaluating their program, and that they search diligently for better ways of reaching their objectives.

CONTEST RULES

Students in schools or private students of music are invited to submit essays not exceeding 300 words on their own experience with or impression of music by the American composer discussed on this page. The writer of the essay adjudged to be the best submitted will receive an award of a recording and three tickets to a "live" concert in his town for the writer and his or her parents. Address all essays (legibly written or typed double space if possible) to William C. Hartshorn, editor of this department, care of MUSICAL COURIER, *119 West 57th St., New York 19, N. Y. They should be received within three weeks after the date of the issue in which the story appears, in order to be eligible for the contest.*

American Composers — William Schuman

IT is appropriate that the first sketch concerning an American composer on this page concerned with music education should be devoted to William Schuman, for he is recognized not only as an exceptionally distinguished composer but also as a resourceful and energetic music educator who stands among his professional colleagues as a symbol of uncompromising musical integrity. It is a privilege to salute a man of such standards.

William Howard Schuman, named for William Howard Taft, was born in New York City on Aug. 4, 1910. His experiences in school were much like those of most boys. He was full of mischief, interested in sports, and was recognized as a leader among his classmates. He was also an exceptionally superior student. Even when he was in the elementary schools it was obvious that distinguished success would come to him.

Photo by Fabian Bachrach
WILLIAM SCHUMAN

■ William Schuman graduated from Columbia University in 1935 and received his master's degree in 1937. He studied music with a number of different composers, among them Roy Harris. He spent the summer of 1935 in Salzburg, after which he joined the faculty of Sarah Lawrence College, Bronxville, New York, as a teacher and conductor. In October, 1945, he was appointed president of the Juilliard School of Music in New York City.

He has twice won Guggenheim fellowships, and in 1943 he was the first to win a Pulitzer prize for a musical work. This was "A Free Song," after Walt Whitman, for mixed chorus and orchestra. In the same year he received the grant in music from the American Academy of Arts and the National Institute of Arts and Letters.

■ Schuman's interest in sports is also reflected in his music, for when he decided to write an opera he chose the story of Casey at the Bat and called his opera "The Mighty Casey."

There are numerous recordings of William Schuman's music; these are commended to young listeners with confidence that they will find in this music qualities that will have special appeal for them. Young people will be interested also to read the biography of William Schuman by Schreiber and Persichetti which is published by G. Schirmer.

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New York Concert Beat

(*Continued from page* 39)

Susann McDonald, harpist, Dec. 9, 11 and 13, E—In three solo recitals for the harp, Miss McDonald gave a comprehensive view of the repertory available for this instrument. The artist possesses personal beauty and proved herself an excellent musician, with complete technical control of the harp.

The programs were rich in color and beautiful sound. It is difficult in small space to summarize the entire range of the works presented, all being original compositions for the harp. With brilliant tone, shimmering glissandos, virtuoso speed and accuracy, Miss McDonald dealt superlatively with each facet of style and modulation. Her digital flexibility and clean pedalling were important assets. On the list, to pick a few peaks of musicology interest, were a "Pavane and Variations" of de Cabezon (1510-1566), a "Fantasy" by di Mudarro (d. 1570), the "Grand Sonata" of Dussek (1768-1812), works of Tournier, Roussel, and a first New York concert performance of Alfredo Casella's Sonata, plus many numbers by Henriette Renié, noted French harpist, composer and teacher, who died in 1956.

Miss McDonald did not hesitate to place a Sonata by Paul Hindemith (b. 1895) in interesting juxtaposition with one by Rosetti (1750-1792). We also heard compositions by Krumpholtz, Migot, Rota, Beethoven, Fauré and several contemporary writers including Prokofieff (died 1953), and Peggy Glanville-Hicks, Hovhaness, all played with verve, enthusiasm and skill by the gifted artist.

M. C.

KAUFMANN CONCERT HALL

Albeneri Trio, Nov. 12, E — Familiarity tends to foster a critical attitude—which perhaps explains why, to this listener, the Albeneris' performance of the most familiar of trios, the Beethoven "Archduke," seemed less successful than its handling of Leon Kirchner's Trio in Two Movements. The Albeneri Trio has a number of assets which stood it in good stead in both, and in the Beethoven D major, Op. 70, No. 1 as well: the pleasing tone of the strings and an overall musicality are among them.

Kirchner's Trio, commissioned by the Elizabeth Sprague Coolidge Foundation and introduced by the Albeneris in 1954, is a well scored work, abounding in melody, rhythmic propulsion, and a variety of musical ideas. On first hearing it appeals to the ear more strongly than to the feelings, but one's satisfaction, I think, would grow and not wane on further acquaintance. The Trio played the work with conviction and a fine sense of ensemble.

S. F.

New York Chamber Ensemble, Dec. 7, E —We have come to expect unusual and varied programs, well played, from this group and were not disappointed on this evening. From what other source might we hear such a program as this: String Trio in One Movement (violin, viola, cello) by Schubert; Sonata for Flute, Viola and Harp, Debussy; Four Pieces for Violin and Piano, Op. 7, Webern; "La Bonne Chanson" for baritone, string quartet and piano, Fauré; "Music for Violin, Piano and Percussion" by Gunther Schuller; and "Rapsodie Négre" by Poulenc? To the regular fine players (such as Leon Temerson, violin, John Wummer, flute) were added Dimitri Mitropoulos, conductor, Martial Singher, baritone, Russell Sherman, pianist, and Gunther Schuller, composer-conductor.

By far the most striking piece was Schuller's, in which percussion (for one man who needs to be most athletic and alert—Walter Rosenberger, in this case) and fragmentary string and keyboard sounds are melded into a strangely impressive and expressive texture. The "Rapsodie" is Poulenc's Opus 1 and sounds like it. Mitropoulos and Singher did their excellent best with it, however, and brought a superb concert to a rousing close.

J. L. B.

MANNES COLLEGE OF MUSIC AUDITORIUM

Mannes Chamber Orchestra, Dec. 11, E—The Mannes Chamber Orchestra, directed by Carl Bamberger, and the Mannes Opera Department, Ralph Herbert, stage-director, presented a program of music by J. S. Bach and Handel. Jesse Levine, an extremely talented young violist, played Bach's Suite in D minor, originally for 'cello and transcribed for viola solo by Lifshey. The Chamber Orchestra, conducted by George Cleve, another very talented young musician, gave an excellent reading of Bach's Brandenburg Concerto No. 5 in G major. Rita Fiedel and Edward Karakaian, flutists, Sanford Allen, violinist, and Cecil Schachter, Continuo, assisted.

The last half was given over to Handel's "Acis and Galatea," with Arthur Simon, tenor, Iona Delman, soprano, and Jonathan Kinsler, baritone, as the soloists and with Carl Bamberger conducting. As usual at Mannes, the musical preparation was very thorough and the performance was a credit to everyone involved.

C. E. R.

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COLLEGE and CAMPUS

Officers of the National Association of Schools of Music, at the recent 34th Annual Meeting in St. Louis. Left to right, DR. THOMAS GORTON, *newly elected president;* DUANE BRANIGAN, *vice-president;* BURNET C. TUTHILL, *retiring as secretary on July 31 to become secretary emeritus;* THOMAS W. WILLIAMS, *newly elected secretary; and* DR. FRANK B. JORDAN, *treasurer.*

Gorton Elected Head Of the NASM

At the 34th annual meeting of the National Association of Schools of Music, held in St. Louis on Nov. 27-28, Thomas Gorton of the University of Kansas was elected president, succeeding E. William Doty of the University of Texas, who has served the past three years.

Chosen to succeed Burnet C. Tuthill, of Memphis College of Music, as secretary of the association, was Thomas Williams of Knox College. Dr. Tuthill, one of the original founders of the Association, has served since its founding for 34 years, and will be secretary emeritus.

Other officers elected were: vice-president, Duane Branigan, University of Illinois; and treasurer, Frank B. Jordan, Drake University. Elected to the Commission on Curricula were: Walter Duerksen, University of Wichita, and Paul M. Oberg, University of Minnesota; to the Graduate Commission, Karl Ahrendt, Ohio University, and Everett Timm, Louisiana State University; and to the Commission on Ethics, Sister M. Gabriella, Marymont College, Salina, Kan.

At the first general sessions, there was a discussion of the U. S. copyright laws by Dr. John Robb, Dean Emeritus, College of Fine Arts, University of New Mexico, who urged the need for changes by Congress to make them conform with world copyright practice.

The third general session was concerned with a re-examination of general education's place in music study. Dr. Howard Hanson, director of the Eastman School of Music, presided and spoke about liberal education from the professional viewpoint. Dr. Earl McGrath, former United States Commissioner of Education and now executive officer of the Institute of Higher Education at Columbia University, was another speaker.

The final afternoon was devoted to administrators' workshops, each for a specialized type of educational institution. The entire membership was the guest of the Saturday night concert of the St. Louis Symphony Orchestra. The convention will meet next year in Detroit.

Carnegie Institute of Technology Endowment

Trustees of the A. W. Mellon Educational and Charitable Trust have provided an endowment of $5,000,000 to strengthen the faculty of the College of Fine Arts, Carnegie Institute of Technology, Pittsburgh, Pa. In a joint announcement from the University, Board Chairman James M. Bovard, and President J. C. Warner saw the grant as "opening new directions in creating a center for educational and creative achievement in the fine arts."

The new endowment will provide for: (1) "Creation of not less than four chairs to be known as the Andrew Mellon Professorships, one of which will be in Department of Music; (2) allotment of $30,000 a year from the income of the fund to enable eminent artists and scholars, who would not be available on a permanent basis, to join the faculty as visiting professors for periods from one month to a year; and (3) allotment of the remainder of the income of the fund to the improvement of the salaries of the faculty providing instruction to students in the College of Fine Arts."

National Opera Ass'n Meets at Manhattan School

The Manhattan School of Music, New York, John Brownlee, Director, was host to the National Opera Association, Daniel Harris, President, for its Fourth Annual Meeting, held Dec. 29, 30, 31. Many operatic features enlivened the agenda, including, among others, an Opera Showcase, with Leonard Treash of the Eastman School of Music as moderator; discussions, forums and addresses on operatic subjects including: "Opera — the Conductor's Viewpoint" by Tibor Kozma (Indiana University); "Opera—the Stage Director's Viewpoint" by Elemer Nagy (Hartt College of Music); "The Plight of the American Opera Singer" by Regina Resnik (Metropolitan Opera); "Problems of Televised Opera," Herbert Grossman (National Broadcasting Television); "The Translator Looks at Opera" by Thomas Martin (Metropolitan Opera); "Stylized Opera Acting" by Peter Paul Fuchs (Louisiana State University), and other subjects. Opera presentations included "The Sire de Maletroit" of John Duke by the Community Opera, Inc. of New York, Gladys Mathew, president; and Ned Rorem's "The Robbers," presented by Carl Bamberger and members of the Mannes College Opera Workshop.

Carnegie Corporation Grant

■ The Lincoln Center for the Performing Arts has announced the receipt of a $500,000 grant from the Carnegie Corporation for scholarships for young artists at the Juilliard School. The new Juilliard School will be completed within the center by July, 1962, and will administer the scholarship program. The gift was one in a number announced by the Carnegie Corporation to other than musical beneficiaries.

Baldwin-Wallace Remodels Musical Arts Building

A $250,000 remodelling of Baldwin-Wallace Conservatory's Musical Arts Building at Berea, Ohio, was designed by Heinrich Keilholz, of Hamburg, Germany, who also recently remodelled Severance Hall in Cleveland. The Fanny Nast Gamble Auditorium has had its sound reverberation time lowered by the installation of plexiglas panels suspended above the stage and a hard-soft effect on the walls attained with foam rubber paneling. The chamber music hall also received acoustical treatment, and all the practice rooms were soundproofed. The changes were made possible by a $150,000 grant from the Kulas Foundation.

ANNOUNCEMENTS

■ The University Musical Society has announced a partial list of events for the 66th annual Ann Arbor May Festival at the University of Michigan, April 30, May 1 and 2. The Philadelphia Orchestra, conducted by Eugene Ormandy, again will be the nucleus of three of the six concerts scheduled. On May 1 Thor Johnson will conduct the University Choral Union in Vaughan Williams' "Flos Campi." A first appearance at Ann Arbor will be made by American composer Virgil Thomson, who will lead his own compositions, including a world premiere. On May 3, Johnson will conduct the University Choral Union in Handel's "Solomon." Other events will be announced later.

will be held at Princeton University late next summer under the joint sponsorship of the University and the Fromm Music Foundation of Chicago. The seminar will be limited to a small number of invited students from centers of musical activity throughout the country. Roger Sessions, Conant Professor of Music at Princeton and distinguished composer, will be the seminar director.

■ The 1959 Convention of the Ontario Registered Music Teachers' Association will be held March 31, April 1 and 2 in Hamilton, Ontario, at the Royal Connaught Sheraton Hotel.

■ Director Joseph Creanza, of the Chicago Musical College of Roosevelt University, announces the appointment of Dr. Victor H. Hardt, as Associate Professor of Music Education and Chairman of the Music Education Department, and Mrs. Helen L. Bass, a graduate of Wesleyan Conservatory and the American Conservatory, as Instructor in Music Education.

■ The six collegiate and alumnae chapters of Mu Phi Epsilon in the Chicago and Chicago North Shore area united in celebration of the sorority's founding, Nov. 13, 1903, at the College-Conservatory of Music, in Cincinnati. Presidents of the six chapters arranged a tea and musicale on Nov. 30, at the Mu Phi Epsilon School of Music at Gads Hill Center, the national professional sorority's project since 1931.

■ Xi chapter of Mu Phi Epsilon at the University of Kansas, Lawrence, was hostess to seven collegiate and five alumnae chapters of the national professional sorority at a District Conference on Nov. 15.

■ Mu Phi Epsilon installed a new unit, the Kansas City, Mo., Evening Alumnae chapter on Nov. 9. In the University House Lounge at the University of Kansas City, Jane Hinkle McCluggage, Denver, Colo., national third vice-president, installed charter members, with Dolores May Watson as president of the new chapter.

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Composer VIRGIL THOMSON *before his lecture, "Words and Music," delivered at Boston University's School of Fine and Applied Arts (second from left), chats with* DEAN ROBERT A. CHOATE, *left, of the School of Fine and Applied Arts;* JOSEPH FUCHS, *professor of violin; and* JULES WOLFFERS, *chairman of the division of music, who later interviewed Mr. Thomson on the Ford Foundation's "Sonata" radio and television series.*

■ The New England Conservatory of Music announces the appointment of Robert Brink, well-known concert violinist, to the Faculty. Mr. Brink has toured extensively throughout the United States, Canada and Europe since his first Town Hall recital in 1948. With the harpsichordist Daniel Pinkham, Mr. Brink has become a leading exponent of the literature for violin and harpsichord.

COLLEGE PRODUCTIONS

■ Handel's last opera, "Deidamia," will be produced for the first time in America by the Hartt Opera-Theatre Guild, Hartt College of Music, Hartford, Conn., on Feb. 25, 27 and 28. The opera, based on a Greek tragedy, is being presented to observe the Handel Bicentennial Festival by Hartt College. Dr. Moshe Paranov will be the musical director and Dr. Elemer Nagy will be the stage director. "Deidamia" was first presented in 1741 and has been revived only once since, in 1955, when it was produced by the Handel Opera Society with the support of the Arts Council of Great Britain in London. The Society is cooperating with the Hartt Guild to bring the opera to the United States.

■ The first concert on the 1958-59 Faculty Recital Schedule of the Division of Music, George Peabody College for Teachers, Nashville, Tenn., was given on Nov. 17 by Louis Nicholas, tenor, with Sarah Lacey Nichols, accompanist, and assisted by W. Ovid Collins, Jr., violist. An impressive program included classic, operatic and contemporary works.

■ The North Park College Oratorio Chorus, under the direction of Donald F. Ohlsen, head of the Music Department, was heard in a performance of the Christmas portions of Handel's "Messiah" on Dec. 16 at Chicago.

■ The first program of the season by the Louisiana State University Symphony Orchestra in the University Theatre, Baton Rouge, on Dec. 18, featured its conductor Peter Paul Fuchs in the role of piano soloist in the Mozart Concerto in D minor. Additional works given included the Beethoven Overture to "Prometheus," Britten's Four Sea Interludes from "Peter Grimes" and the Bruckner Symphony No. 4.

■ The Macalester College (Minneapolis) Choir, Ian Morton, director, presented the Berlioz "L'Enfance du Christ" on Dec. 19 with the Minneapolis Symphony. Antal Dorati conducted; soloists, Betty Allen, Mac Morgan, Yi-Kwei Sze, John McCollum.

■ The Men's Music Club of Hunter College, New York, presented two musical plays by Alec Wilder on Dec. 10, 12, 13, "Sunday Excursion," and "Lowland Sea," under the stage direction of Vera Mowry Roberts and Burnhart Rydzeski, with Joseph Dellicarri as musical director. Casts included Carolin Cubbin, Sia Lazas, Leonard Apicella, Richard Hoffman, Ronald Smith, Mary Ann Heitzig, Richard Eggenberger, Joseph German, George Spelvin, John Grant, Doris Antioco, Sharon Linn, Rachelle Varon, Lois Abrams.

■ The Music Department of the Houston, Texas, Public Schools and the Houston Symphony Orchestra will join in a giant School Music Festival in Sam Houston Coliseum on Jan. 9. Frederick Fennell, conductor of the Eastman Symphonic Wind Ensemble at the Eastman School of Music, Rochester, N. Y., will conduct a combination of 1300 High School voices and 300 instruments at the concert.

■ Music events at DePaul University's Center Theater during January will be highlighted by a special concert (Jan. 20) to commemorate the 200th anniversary of the death of Handel; a recital by Katja Andy, pianist and member of DePaul's faculty (Jan. 7); and the University's Opera Workshop presentations (Jan. 15) of "The Impresario" by Mozart and "Trouble in Tahiti" by Bernstein.

■ The Northwestern University Trio, composed of Angel Reyes, violin, Dudley Powers, violoncello, and Gui Mombaerts, piano, appeared recently before the 18th Annual Convention of the Illinois State Music Teachers Assn. at Southern Illinois University, Carbondale, Ill., in a performance of the Trio in B Major, Op. 8, by Brahms.

■ Washington Square College Chorus and Orchestra, New York University, gave their winter concert on Dec. 5. Featured works included the world premiere of Villa-Lobos' "Bendita Sabedoria," dedicated to New York University; the Bach Cantata No. 161 "Come Sweet Hour of Death," the "100th Psalm of Vaughan Williams, "Deux Chansons" for chorus by Debussy, and a Perti Concerto for two trumpets and strings.

■ A series of interesting Christmas Carol programs was presented by the Manhattanville Glee Club at Manhattanville College of the Sacred Heart, Purchase, N. Y., on Dec. 14, 15 and 16.

■ Louis Persinger was heard in a faculty recital at the Juilliard School of Music on Dec. 8 in "works of our time, written for violin alone." The composers represented on Mr. Persinger's program included Prokofieff, Jacob, Giannini, Persichetti and Bacewicz.

■ Agi Jambor, pianist, appeared in a Bach-Schumann program under the auspices of the State College Choral Society at Penn State University recently. Mme. Jambor, a member of the Philadelphia Alumnae chapter of Mu Phi Epsilon, included in her program Bach's "Goldberg" Variations and the Schumann Fantasie in C major.

■ The Boston Conservatory announces the first issue of its *Bulletin*, under the editorship of Dean Robert W. Dumm. This periodical, a bi-monthly, will carry articles and reviews of particular interest to music teachers and performers.

Alfred Mirovitch, artist-in-residence at the Conservatory, conducted a series of Master Classes for pianists and teachers in November. He has just signed for his third year at the Conservatory.

The Drama Department presented a highly successful version of Lorca's "Blood Wedding." The Dance Department, under Jan Veen, sent the dancers used for the program at Carnegie Hall on the anniversary of the Hungarian uprising. In November, the Dance Department originated and performed the dances in "La Traviata" and "Rondine," given by the New England Opera Company under Boris Goldovsky. Later a brand new choreography of Purcell's "Dido and Aeneas" will be presented. The new Musical Theatre Workshop, under the direction of Mme. Philine Falco and Hamilton Benz, is presenting "Martha" in January.

CONTESTS AND AWARDS

■ Leslie Kondorossy has been awarded the Certificate of Merit for Creative Art by the City of Cleveland in recognition of his compositions in various forms, which include operas, string quartets, piano compositions and other scores. Mr. Kondorossy was recently appointed conductor of the two choirs of the Hungarian Reformed Church of that city.

Rehearsing for a University of Illinois performance of Bartok's Sonata for Two Pianos and Percussion are (left to right) CLAIRE RICHARDS, THOMAS GAUGER, JACK MCKENZIE, *and* SOULIMA STRAVINSKY, *all of the University's music faculty. The Bartok work was performed by Miss Richards and Prof. Stravinsky on Dec. 8, in the Harvard University concert series, with percussionists from the Boston Symphony.*

■ The Bruckner Society of America presented a plaque honoring its late president, Dr. Martin G. Dumler, to New York University on Dec. 16. Robert H. Grey, executive secretary-treasurer of the Society, presented the plaque to Dr. Ernest Hettich, director of the University's libraries. It bears Dr. Dumler's likeness, and was designed by painter-sculptor Wilma Prezzi. It will hang in the Music Library at Washington Square.

■ The School of Music of Ohio University, Athens, O., announces a competition for a new chamber opera, the winning composition to be produced by the Ohio University Opera Workshop during the Fall Semester of 1959. Inquiries and/or requests for formal application blanks and complete information should be addressed to: Dr. John D. Bergsagel of the Opera Workshop, Ohio University, Athens, O.

■ The World of the Mind, a radio series prepared by Broadcast Music, Inc., has been awarded a Thomas Alva Edison Foundation Citation for "distinguished public service in the interest of education"; the award was made on Dec. 1 to Carl Haverlin, president of BMI, during the fourth annual Awards Dinner of the Edison Foundation.

■ Grace Bush, composer, pianist, poet, and lecturer, of Los Angeles, recently received the McNeil Trophy from the Manuscript Club of that city, the highest award in music of the organization. She also received a citation recently from the American Museum of Liberty in New York Harbor, which is to be on permanent exhibit in the museum. Some of her songs recently won national prizes in the National League of Penwomen awards, and her latest book, "With This Bright Armor," received the Poetry Book of the Month Award.

■ Leopold Mannes, President of the Mannes College of Music, New York, has announced the award of the first Damrosch Scholarship in Conducting at the College to Richard Aslanian of Belmar, N. J., a second year student. Mr. Aslanian is an honor graduate of the New England Conservffatory of Music, and has been the recipient of the Ditson, Naumburg and Jackson Scholarships in piano.

■ The Award of Merit from the National Federation of Music Clubs has been presented to the Southern Illinois University music department. The certificate of merit was presented to Henry Bruinsma, chairman of the department, by Mrs. Hazel Post Gillette, Ft. Worth, Tex., at a campus reception for club members.

L. C.

ANNA FITZU

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FRANCES GILES, *Guild Collegiate Diploma winner and graduate student of Prof.* ELISABETH JARRELL FOSSEY *of Union University, Tenn. Miss Giles has joined the faculty of the Jaco School of Music and is now a Guild member entering her own pupils.*

The Guild's 30th Year

The Guild is beginning its thirtieth year with indications that enrollment will reach 53,000 in spring auditions.

Winifred Buck, national chairman, announces that the 1958 Guild Composition Test brought a response of 177 compositions entered from 39 teachers in 20 States. Five received cash prizes: Ted Donohoo, Madison, Wis.; Rick Fanning, Dayton; Jerry Frank, Seattle; Leanne Hinton, La Jolla, Calif.; and James Pollard, Detroit.

Today's Piano Teacher

In a discussion of today's piano teacher at the California State Convention in Los Angeles, **Ruth Moses,** Chairman of Santa Ana Guild Chapter, said: "It is a long road that stretches from America's first piano teacher, a Miss Ball, who advertised in 1730, 'Lessons in singing, playing on the spinit, dancing and needlework' to our well trained, competent private teacher of 1958." She mentioned the impetus received when great numbers of European teachers poured into America after two world wars, the tremendous increase in concerts, and raising of general level of education. The trend is toward a more balanced repertoire, understanding of styles of great composers, modern scientific technic, elimination of waste motion and rigid fingerlifting and more complete musical development.

Young People at Concerts

Mrs. F. R. Mahr, Houston, chairman of one of the Guild's largest centers remarked in an interview this week that the average pupil most needs the cooperation of his parents. "Paying the bill is not enough," she said, "Definite practice schedules must be set up and adhered to; encouragement and interest in the young person's musical activities are needed. Concert attendence by young people is of the utmost importance!"

Henry Levine gave a workshop on "Scientific Piano Technic" for the Baltimore MTA in November, a lecture at Boston University in December, and in February will conduct a series in New York.

Four music majors, all scholarship winners in colleges of their choice; all Guild H.S. Diploma winners from the class of MARY SHOE LOWE *of Muskogee, Okla., President of State MTA. Left to right:* BOYD TUDOR, SHREI MARTIN, GEORGE STANSBURY, REBEKAH BLUNT.

Steven Barwick gave a recital at Shryock Auditorium, Southern Illinois University, Oct. 26. His program included a new Sonata by Ross Lee Finney. Dr. Barwick was recently given a grant to continue his research in Central America, and will return to play in the U. S. in January.

Mrs. Wallace Pefley, formerly of New York, then chairman of a thriving Texas chapter of the Guild, is now in Cheney, Wash., where her husband teaches in Easter Washington College and conducts a chorus of 80.

Eloise Allaire Close of New Rochelle, N. Y., is conducting a series of twelve Wednesday afternoon and Friday evening recitals culminating in May in the Pelham Manor Club.

Erna Luetscher, for many years one of New York's outstanding Guild teachers, now living in Wisconsin, took part in an unusual musicale for two pianos and trombone with her sister and brother in Ripon sponsored by the American Association of University Women.

Beth Hudnall, Guild chairman of Baltimore, has written her musical autobiography, which gives a vivid picture of the kind of teaching promulgated in small communities not so long ago. It points up the progress, aided by the Guild, made in teaching today by such teachers as Miss Hudnall herself.

Norman Lesser's pupils Freda Gordon, Mona Golabek and Cathy Eros will appear in a recital on Jan. 6 at Barker Auditorium, Los Angeles.

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